FANTACON MAGAZINE

1989

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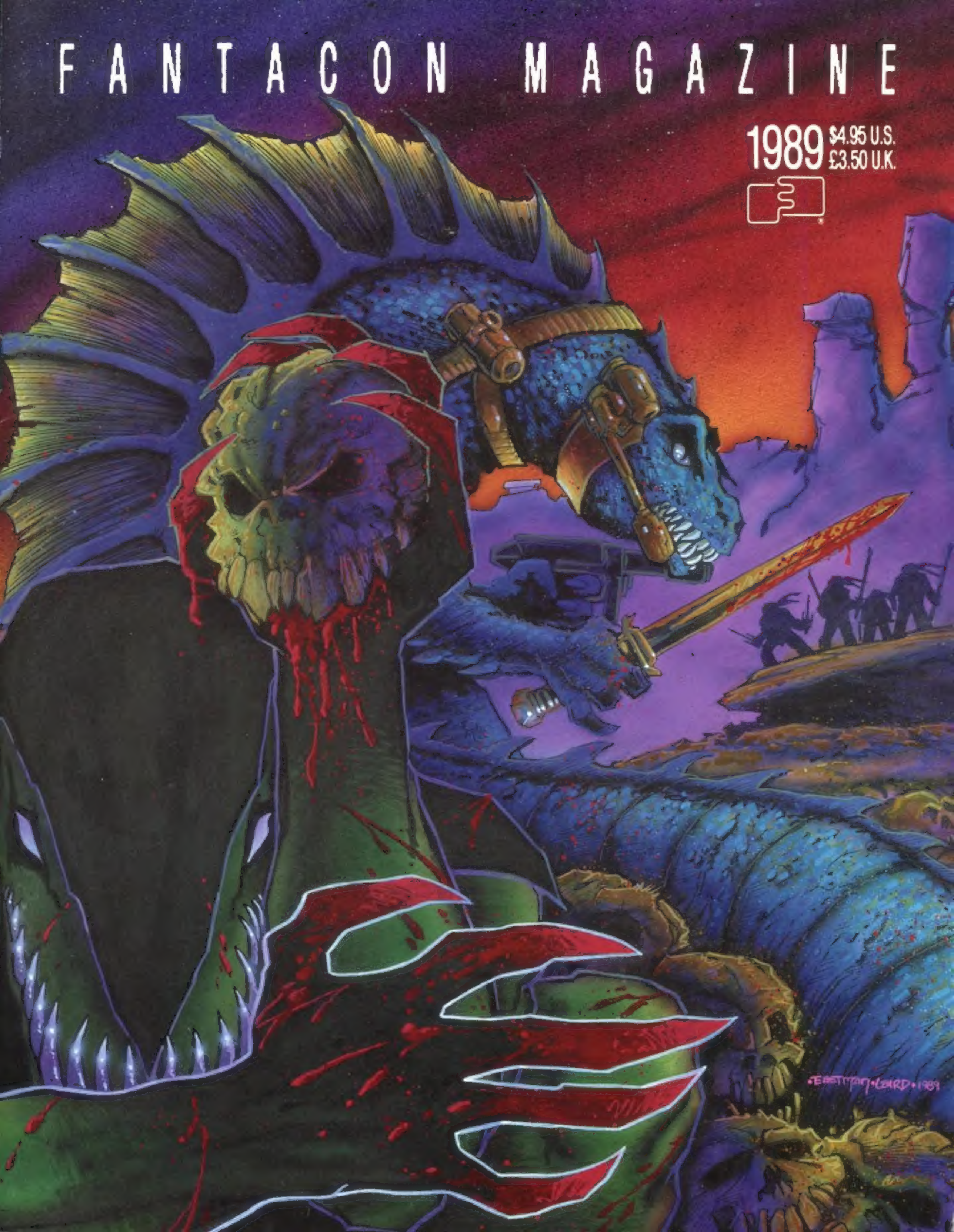

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FantaCon Magazine (Strobe 0) Published by FantaCo Enterprises Inc., 21 Central Ave., Albany, NY 12210.
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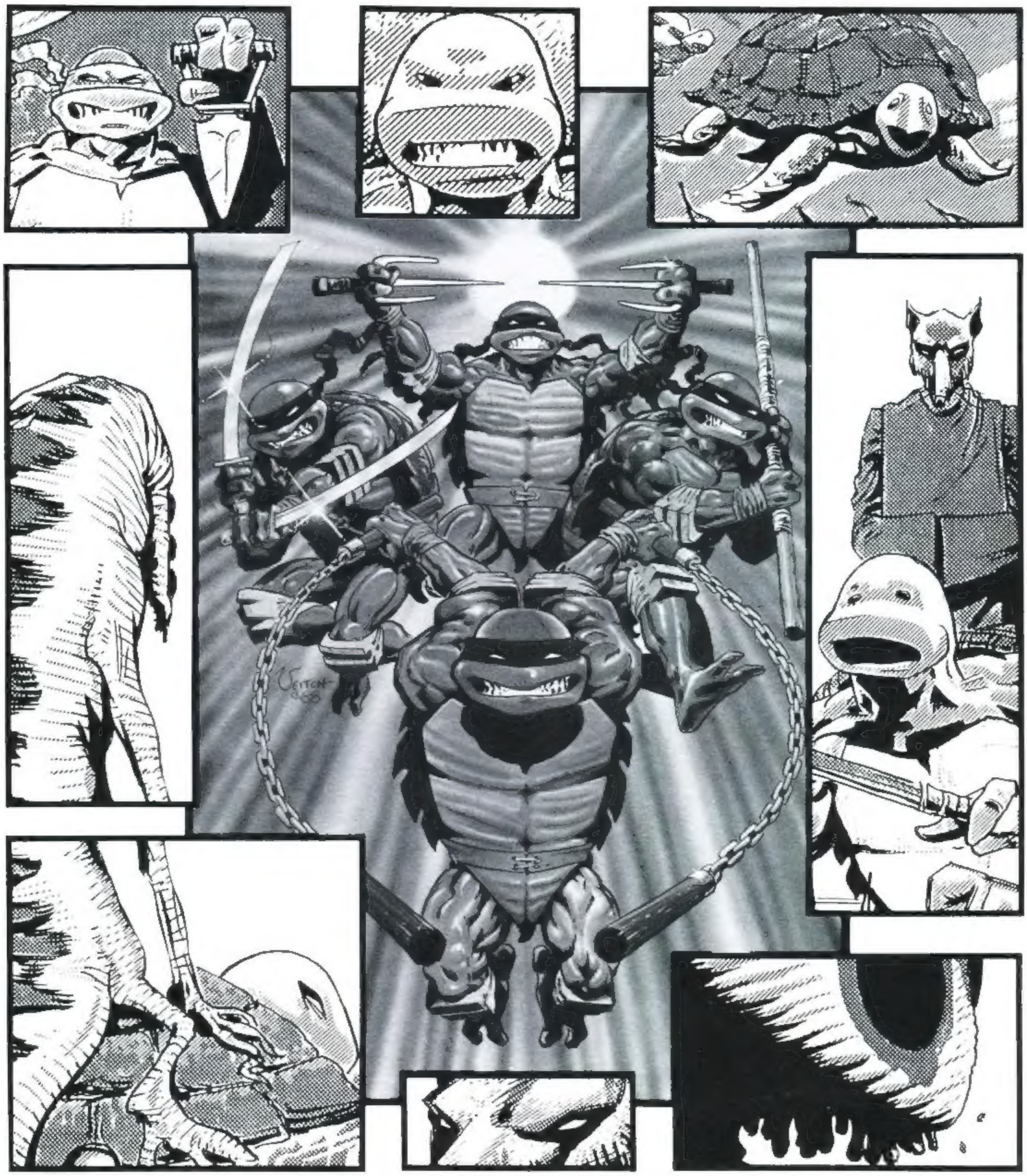
HOW FAR WILL THEY GO FOR ONE OF THEIR OWN?



THIS SUMMER, JOIN EASTMAN AND LAIRD'S

TEENAGE MUTANT NINJA TURTLES®

IN AN OUTRAGEOUS ODDYSSEY OF DISCOVERY,
DANGER, AND MALIGNANT MADNESS.

"THE RIVER"

STORY AND ART BY
RICK VEITCH

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MIRAGE STUDIOS

by Hank Jansen

Recently, a woman came into our shop to have her parcels weighed for shipping. In conversation, she mentioned that someone had given her the Teenage Mutant Ninja Turtles video as a gift, and that she had really enjoyed it.

"Do you read their comics?" asked Mayor.

"Oh, there's a comic book?"

Actually, there are several. That the woman didn't know about any of them is an illustration of just how far Kevin Eastman and Peter Laird have taken their ideas. Besides the original Turtles comic, still self-published at Mirage Studios, there are spin-off titles such as Turtle Soup, Tales of the Teenage Mutant Ninja Turtles, and solo books about the four main characters, Donatello, Raphael, Leonardo and Michaelangelo. There's even a Turtles comic from Archie Comics which is closer in style to the TV cartoon, all of which have catapulted the two creators into the pop culture stratosphere.

Eastman and Laird have not just presented their own ideas of the Turtles' adventures. They've allowed for others to use their creativity by designing a line of play-action toys for Playmate Toys, Inc. In addition to figures of the four Turtles there's Splinter, their mentor, and a host of other characters too numerous to list here, both good and evil, as well as plenty of gear and vehicles to act out their adventures. All the toy designs show an extraordinary amount of imagination and are available at...gasp....reasonable prices! This line of toys has sparked the nation's collective imagination to the point that many licensing agreements have been completed for such items as coloring books, board games, role-playing games, puzzles, stickers, digital watches, T-shirts, sweat shirts, pajamas, a breakfast cereal, video tapes...virtually every aspect of popular culture has been covered, including a live-action feature film currently in production (directed by Steve Barron, character realizations by Jim Henson) to be released in the summer of 1990.

But Eastman and Laird have more than just Turtles on their minds. Each is also hard at work on non-Turtles comics as well. Kevin Eastman and Eric Talbot have concocted a brew called Melting Pot, aimed at an older audience. In this story, beings from thousands of different worlds are brought together on a single planet where survival depends on strength, cunning, and knowing who to trust. Peter Laird and Steve Bissette have unearthed Commandosaurs, which are highly evolved dinosaurs who have developed technology, put to use in defense against their enemies, the Terrorsaurs, who are themselves living weapons.

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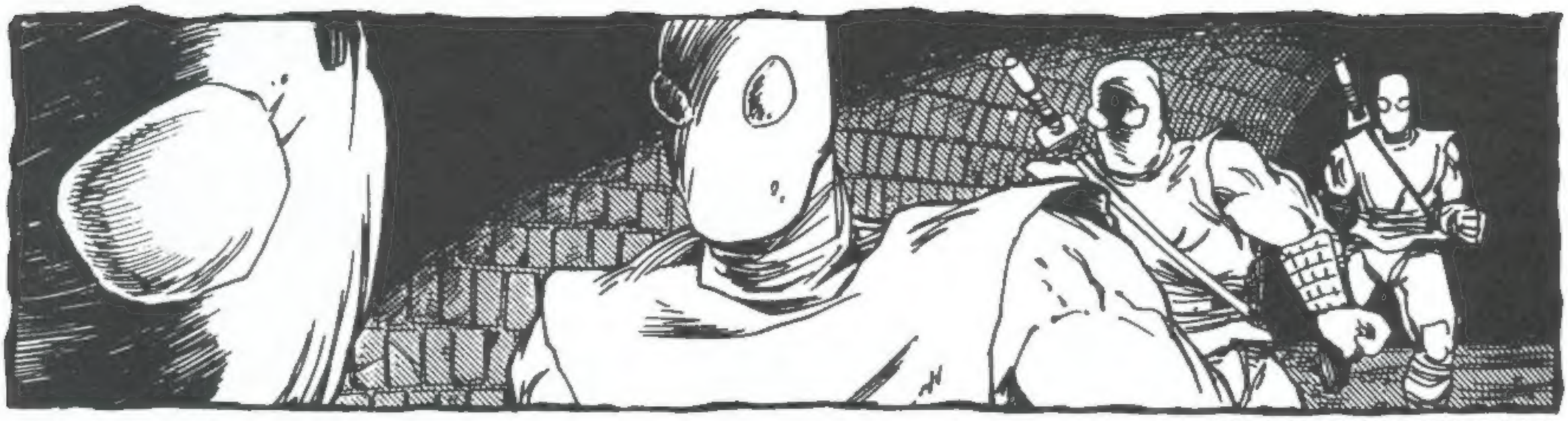

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The success of the Teenage Mutant Ninja Turtles has put Eastman and Laird in the enviable position of creative freedom, both for themselves and for others. Using Mirage Studios as a base, they have created opportunities for other artists and writers to offer their own stages for imagination, presented in theatres-of-the-mind as diverse as Stephen Murphy and Michael Zulli's earth-based excursion The Puma Blues and Michael Dooney's zany space-a-rama Gizmo. Besides current and future issues of these titles, they have published Watch That Man, a collection of the first 12 issues of The Puma Blues which were originally published by Aardvark International, and Gizmo: The Collected Stories which includes issues 1-6 of that series along with an all-new story.

In addition, Mirage has released The Complete Bade Biker and Orson by Jim Lawson which contains the original 128-page story plus a new 14-page tale. Ryan Brown also got a helping hand when Mirage published a collection of Rockola, his weekly comic strip from the Cleveland, Ohio Plain Dealer. Also in the works from Brown is a new comic called Halloweiners to be published by, you guessed it, Mirage.

Looking at all of this auxiliary work one might wonder how Mirage finds the time to put out all of the Teenage Mutant Ninja Turtles comics. Part of the answer lies in the fact that, besides their own projects, some of the above creators help keep the Turtles alive. Ryan Brown inks the Tales of the Teenage Mutant Ninja Turtles with penciller Jim Lawson, who has also worked on the main Turtles book both as penciller and inker on various issues. Steve Bissette has done a bit of art on Turtle Soup. In addition, Mirage employs Eric Talbot, who attended the prestigious Kubert School of Art, colorist and letterer Steve Lavigne, and the scathingly humorous Mark Martin, best known for his Batman parody Gnatrat.

Though this may suggest that Eastman and Laird have left their Turtle baby with sitters, the exact opposite is true. Both creators have an active hand in each and every project that comes out of their studio, usually leaving their distinctive mark. The empire that started out as a joke on mainstream comics is still very much a labor of love.

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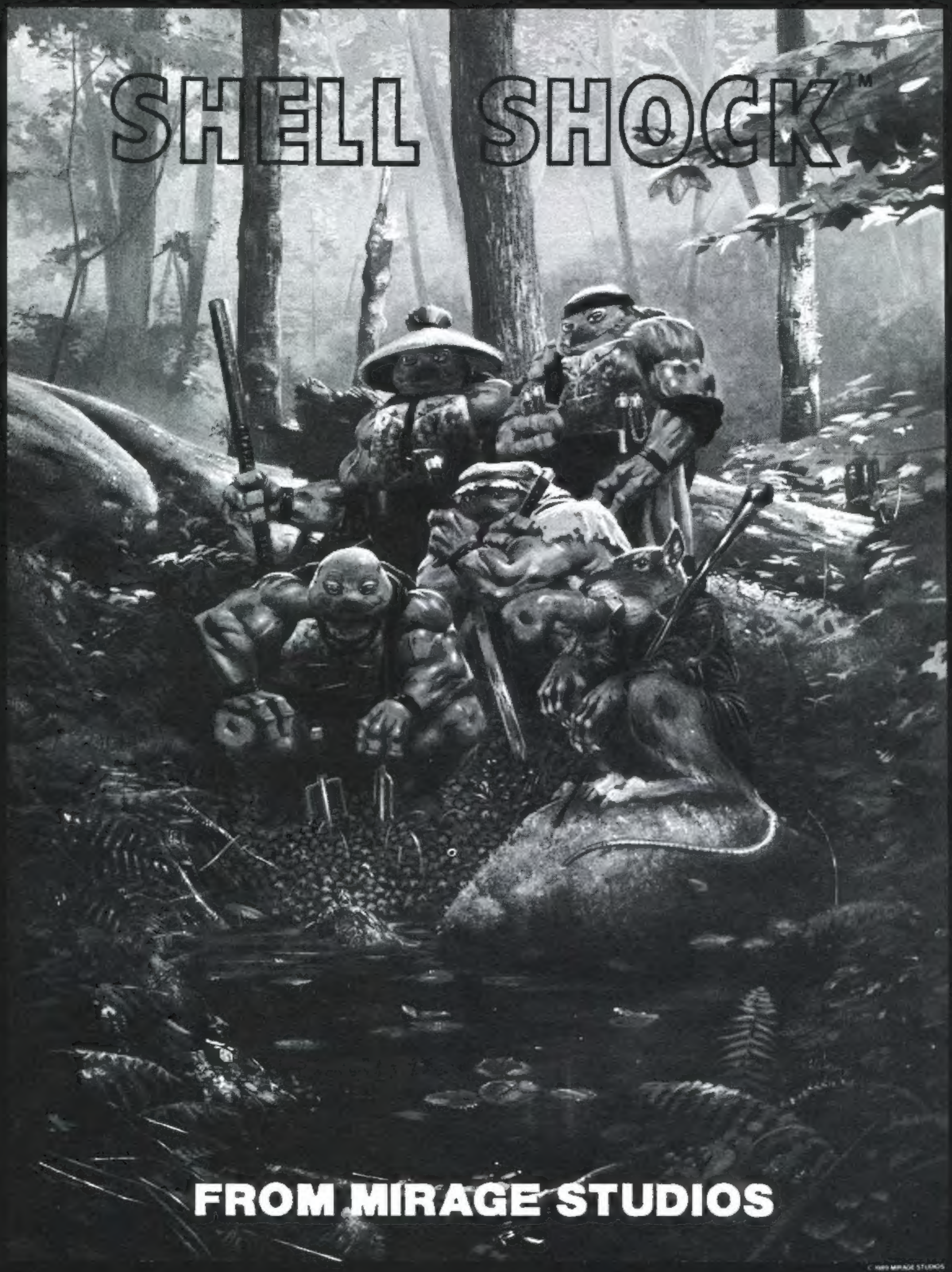

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FantaCo History Part II

(For Part I, see FantaCon '88 program)

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DAWN OF THE DEAD

June 1988
First Gore Shriek T-Shirt is printed. Art by Bruce Spaulding Fuller.

December 1988
Gore Shriek 5 is published. Cover by Bruce Spaulding Fuller. Art, stories and articles by Fuller, Steve Bissette, Rick McCollum, Bill Anderson, Archie Goodwin, Chris Pelletiere, Tom Veitch, David Marshall, and Stan Wiater. Center spread by Chas. Balun.

February 1989
Release of Gore Shriek 6, second anniversary issue. Cover by Bruce Spaulding Fuller. Art, stories and articles by Steve Bissette, Michael Dubisch, Gary Crutchley, Ben Dilworth, Davd Hern, Gurchain Singh, Rolf Stark, Jack Butterworth, Tom Veitch, and Stan Wiater. Center spread by Steve Bissette.

March 1989
Gore Shriek Delectus, a 3000 copy limited edition trade paperback collection of reader's favorite stories from the first 4 issues, is released. Edited and designed by Tom Skulan with art and stories by Rolf Stark (covers), Greg Capullo, Bruce Spaulding Fuller, Steve Bissette, Chas. Balun, Mike Dubisch, Bill Townsend and Tom Skulan.

April 1989
Publication of FantaCo 1989 Yearbook. Cover by Eileen Bruni. Comic stories by Augustus Mattick, John Hebert, Hank Jansen and Bill Anderson. Chas. Balun interview by Dennis Daniel and Steve Bissette. Fangoria retrospective by Anthony Timpone. Complete Fangoria checklist by Steve Bissette. Gore Score article by Chas. Balun. History of Screamin' Products by Bruce Hallenbeck. Reviews and previews of hundreds of horror items and publications.

July 1989
Co-publication, with St. Martin's Press, of the novelization of Nightmares on Elm St. Parts 4 and 5 written by Joseph Locke based on the screenplays. Co-publication, with St. Martin's Press, of The Official Splatter Movie Guide by John McCarty. Publication of Gore Shriek 6½, available only directly from FantaCo. Cover by Gurchain Singh. Art and stories by Singh, Eric Stanway, Rolf Stark, and David McDowell.

August 1989
Printing of Gore Shriek T-Shirt II, art by Bruce Spaulding Fuller. Deep Red Horror Handbook is released, articles by Chas. Balun, Steve Bissette, Dennis Daniel, Todd French, Kris Gilpin, Greg Goodsell, John Martin, and Graham Rae. Cover by Chas. Balun. First Deep Red T-Shirt is printed with art by Chas. Balun. Release of Shriek 1. Cover by Larry McDougall, art and stories by Gurchain Singh, Steve Bissette, Eric Talbot, Stanley Wiater, Kevin Eastman, Michael Price, Adrian Martinez, Olivier Morissette, Randy Stradley, Eileen Bruni, Gary W. Crutchley, B.R. Dilworth, Bill Townsend, Michael Dubisch, Chris Pelletiere, and Clive Barker.

September 1989
Co-publication, with St. Martin's Press, of the novelization of Dawn of the Dead, written by George Romero and Susanna Sparrow. Publication of FantaCon Magazine 1989, released at FantaCon '89. Art and articles by Val Semeiks, Bill Anderson, John Caldwell, Greg Capullo, John Hebert, Wendy Pini, Rolf Stark, Eric Talbot, Michael Zulli, Steve Bissette, Tom Skulan, Dennis Daniel, Gahan Wilson, Tom McKinnon, and Hank Jansen.

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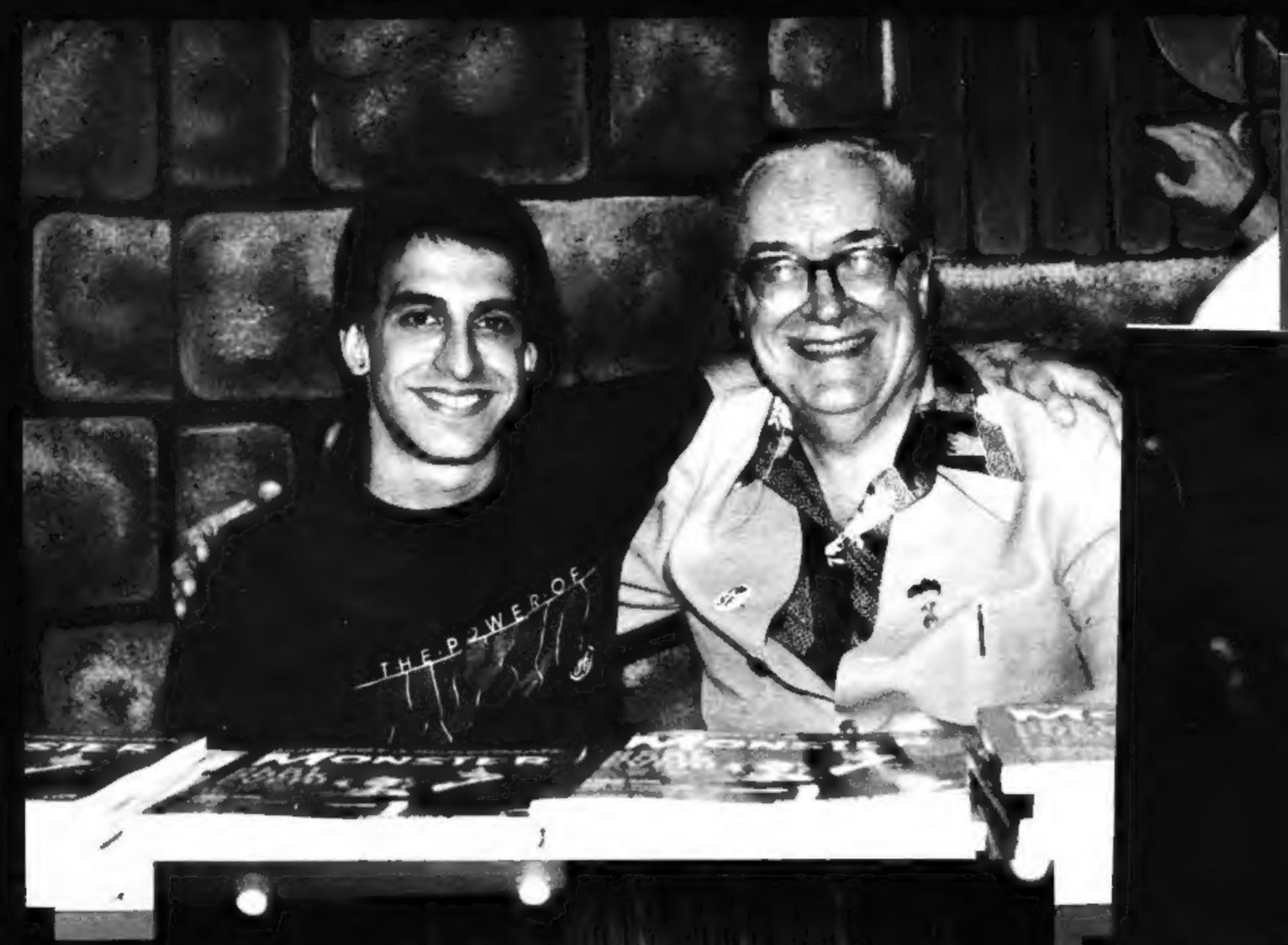

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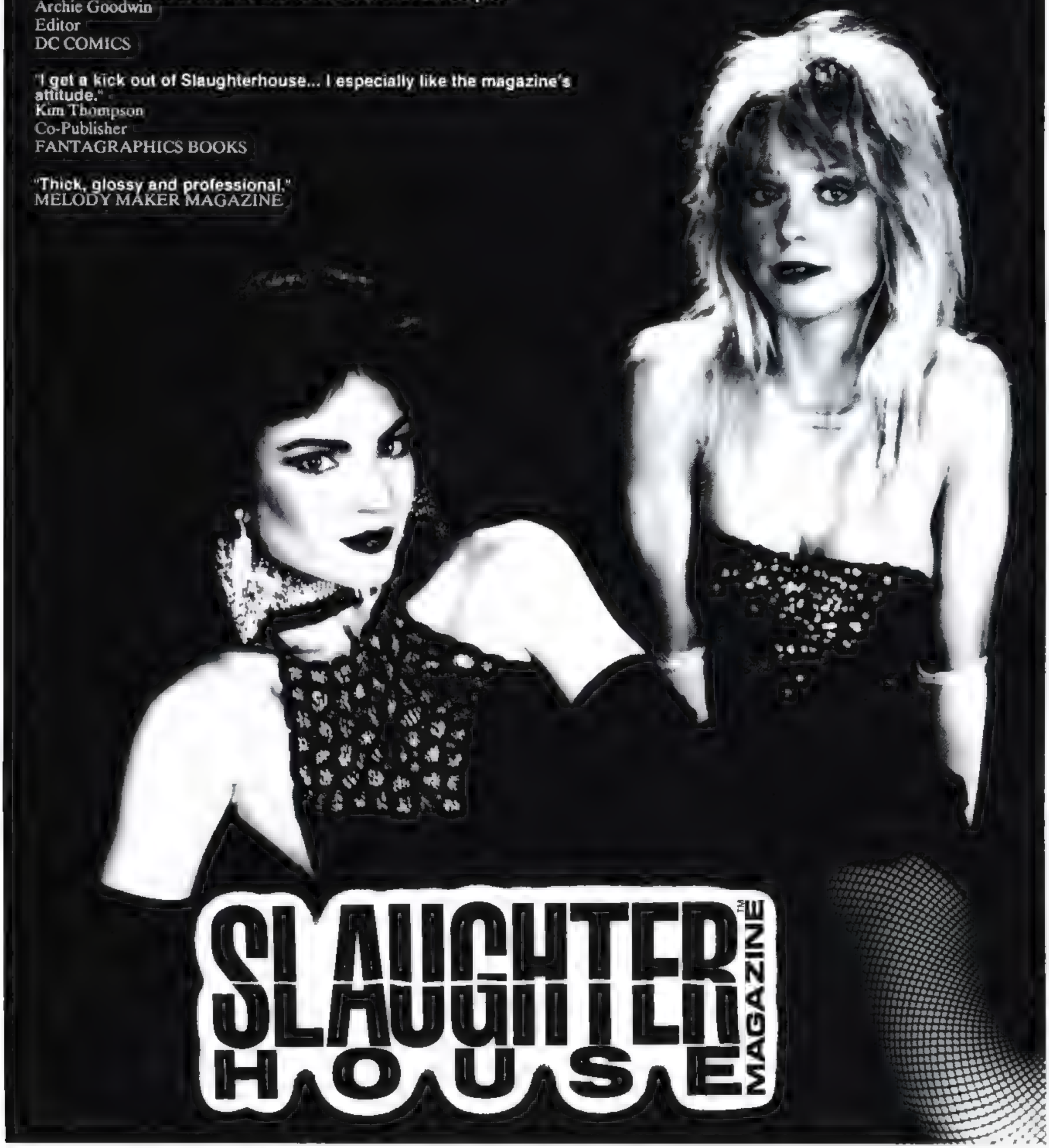

SLAUGHTER HOUSE™ MAGAZINE

Tom Savini

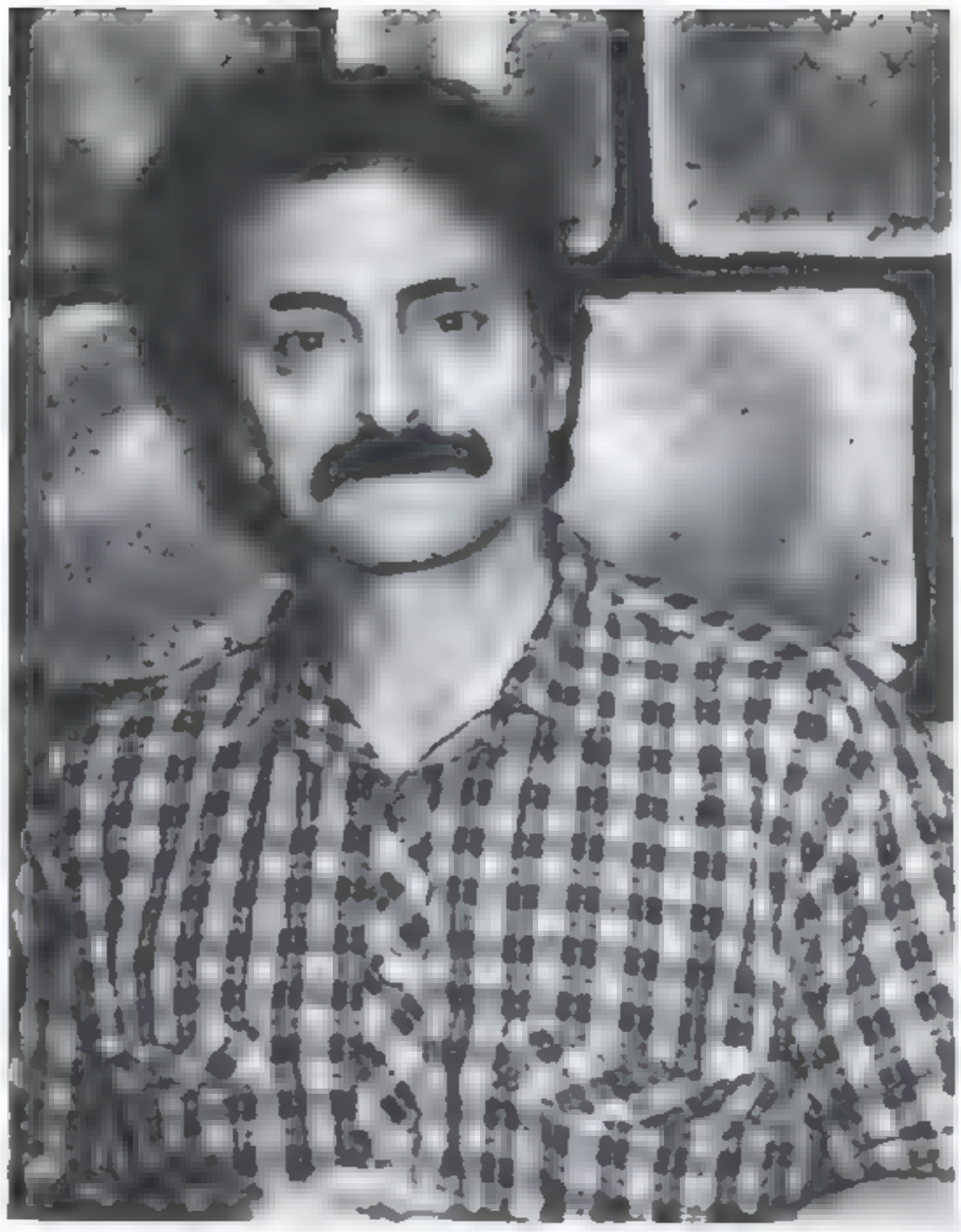

PHOTO: PAT PETRIC

The first part of this article is culled from the question-and-answer period at Savini's demonstration at FantaCon '88 in September of 1988. Special thanks to Ron Rausch. The second part took place in August of 1989 at Savini's studio.

Part I

"The first college I went to I majored in journalism, and then I got into Army, Vietnam, came back and did six years of theatre. I went back to college and I was an acting and directing major, but I was always doing this stuff (special effects). It was always a hobby. George Romero's movie Martin was the first time I ever had to think of special make-up effects. The more you do, the more you get to do. That was my philosophy when I started out. I wanted to get my name on some pictures.

"I love doing the stunts because, well, I'm an idiot. On Dawn of the Dead they hadn't hired stunt people. When it came time, I said, 'Oh, I can do that!' So, I jumped off of the balcony, missed the mats and crushed my feet into the floor. I was in a golf cart for a couple of weeks with canes, doing the effects. But I finally got to redo the stunt with more mattresses and a bigger box and it worked. I'd love to do a swashbuckler. I'm a certified fight director from the Society of British Fight Directors, with swords, fisticuffs and quarterstaffs.

"I really like acting, but I just realized lately that that is the hardest part. I can sit in my workshop eighteen hours a day and do all this stuff and complain about how it's so hard. But then when I'm getting ready to do my scene and I'm getting ready to do my character, and it's a guy who's daughter was killed I'm getting into the mood and I have to use my own daughter as a reference. Emotionally, I didn't want to go through with it.

"I guess directing is my ultimate intoxicating experience. Then you're in control and you can't screw up the effects. If you do, you blame it on yourself.

"I agree with George Romero. He says that this sort of stuff (graphic horror films) defuses that sort of instinct (destructive tendencies). You let it out when Jason pops out. There's always a freak or two, you know, there's a Hinckley. So do you stop making movies because of the one out of sixty million people?

"Dick Smith is the greatest make-up artist in the world. He's the guy who's responsible for sharing secrets. Every make-up artist who's working today owes him a lot We're using his techniques and adding to it Rick Baker is an innovator, also.

"The name of my book is Grande Illusions It's all magic tricks. We're fooling you the same way magicians do, using mechanical devices."

Part II

Q: What project are you working on now?

A: Well, it's an Edgar Allan Poe film that's two movies in one George Romero is directing the first segment. Dario Argento, the Hitchcock of Italy, is doing the second. It's all funded by Dario's company. There's been a couple of titles so far, it began with the title E. A. Poe, and now on the call sheets it's called Two Evil Eyes.

Q: Will you be acting in this film?

A: Yes, there's a Poe story called Berenice. It's about an invalid who has a cousin he's in love with. He's a monomaniac. If he sees something, he dwells on it all day and all night. He dwells on her teeth and eventually yanks all her teeth out after stealing her body from the graveyard.

Dario's segment incorporates a lot of the murders from Edgar Allan Poe's stories within a story about a police photographer, played by Harvey Keitel, who goes around photographing these murders. I'm also doing all of the effects on it.

Q: Who are the other actors in the movie?

A. Let's see E.G. Marshall, Harvey Keitel, a woman named Madeline Rubenstein, a Bostonian. Adrienne Barbeau is in George's segment. We're finished shooting Dario's segment, now we're doing George's.

Q: You acted in the recent film Heartstoppers. Did you do the effects in that as well?

A. Yeah, I did the effects and played the part and staged the fights I had the most fun I've had in a long time

Q: How's the remake of Night of the Living Dead coming along?

A. We're supposed to start shooting that in the middle of October. We've tossed around ideas, but were too entrenched in this movie (the Edgar Allan Poe film) to go full hog. We'll start pre-production soon.

Q: What's the latest on Grande Illusions II?

A. Well that has to be postponed a bit because of this Poe film, but there's talk now of the book being super thick. It's going to contain so many films, everything since Creepshow. We'd rather take our time on the book and put everything we can into it.

James Karen

by Dennis Daniel

James Karen is one of the best character actors working in films today. He has the uncanny ability to play everything from a sly businessman (Poltergeist) to a bemused warehouse working Joe (Return Of The Living Dead). Known to most New Yorkers as "the Pathmark man" (he is often seen and heard in Pathmark Supermarket commercials playing a bespectacled "generic" straight man spokesman), James is truly loved by many genre fans for his realistic (and often humorous) performances in the Return Of The Living Dead series, Tobe Hooper's Invaders From Mars (Karen's performance being one of the only reasons for seeing that turkey) and the classic schlockfest Frankenstein vs. The Space Monster.

D: Do you enjoy appearing in genre films?

J: Oh yes, I love them. They really allow you to expand your acting a little bit. You can go a little bit farther...more bizarre. In many mainstream movies, you have to be more straight in your performance. The out and out horror pictures let you go beyond reality into a world of madness! You begin with a wild situation that is unreal...then everything after that has to be logical to make it work. Everything is heightened. They're so much fun to do. It's high energy.

D: Quite a difference from your non-genre film work, like Wall Street, for example.

J: Right: In Wall Street, I played very close to the vest. Very quietly. Whereas in Return Of The Living Dead I was at top level voice! I love to go screaming! One of the things I really liked best, aside from the fun I have with the kids in these pictures, is that I have a whole 'nother audience that very few actors my age have. I've got a whole young kid audience that knows me, and I like that a lot.

D: You've probably heard many people say this but...one of the major reasons that Return Of The Living Dead is so wonderful is your performance, James. You're so manic! I'm from New York so I'm used to seeing you as the "Pathmark Man" (laughing).

J: (Laughs) I know...totally straight.

D: Yeah! And here you are in this film bone-sawing people's heads off!

J: I like the difference in the character. I wish we could have done more with the second picture. It didn't, for my money, have the life of the first picture.

D: Well, whenever you try to mix comedy with horror you've got to be subtle, like the first film. The second went too far.

J: I agree. Even Tom Fox, our producer, wasn't quite too happy with the way the second film worked out. I found the director difficult to communicate with. He was set in his ways and you couldn't change him. I don't think I ever came up with a suggestion that was accepted. I don't make suggestions for my own ego, I make them because I think it might be fun to do them. We never had any fun on that picture! The first one, we were laughing our ass off all the time.

D: I was pretty upset with it (see Deep Red #3 to see how much!). The first one was just so damn good! It was a great movie going experience. I m not a big sequel lover.

J: Sequels usually do good business for the first week or two; then, if it isn't any good, it doesn't have any legs. It falls away. Return II did about six or seven million the first week, then word of mouth killed it.

D: Do you know if Tom is thinking about doing a Return III?

J: He's talking to me about it right now. Somebody's come up with a marvelous idea! I think this time Tom will listen more to himself and not a lot of other people.

D: They should get Dan O'Bannon back to do it!

J: I don't think Dan wants to do it. He's gone off on a more serious tack.

D: The second film looked like it was trying to be a Spielberg zombie film! The main character was a young kid! Not many horror fans can identify with a young kid as the central character.

J: That was exactly what I felt when I first read the script! I mean, the boy was very good but... it just didn't work.

CRAIG GODEN
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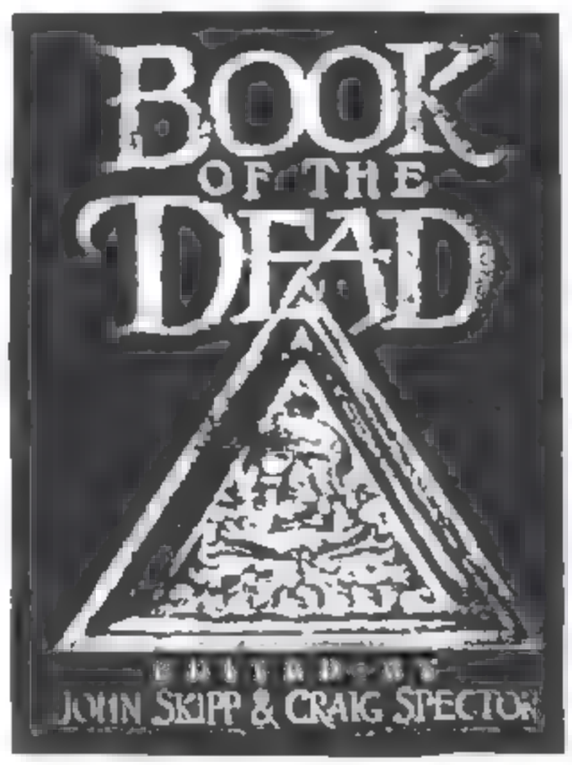

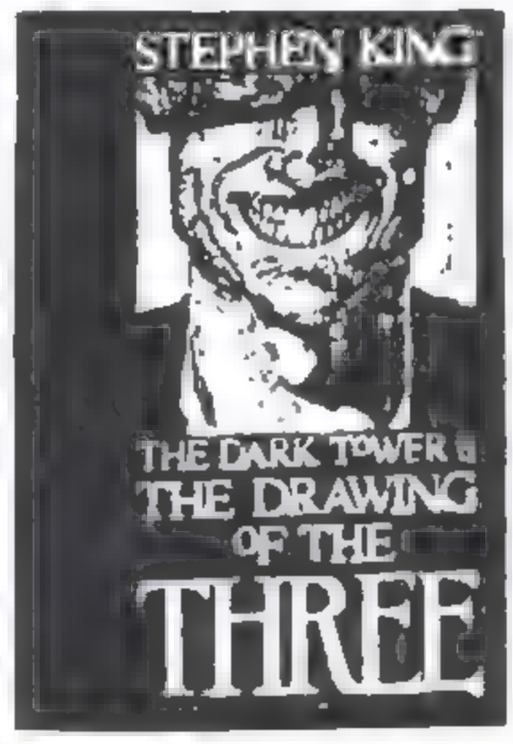

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Basil Gogos

by Dennis Daniel

There's not a die-hard monster fan alive who hasn't been enchanted, amazed and down right blown away by the astounding paintings of Basil Gogos that graced the covers of Famous Monsters Of Filmland for over 17 years. Basil is an original, the Van Gogh of Horror. His multi-colored paintings leaped out from the news-stand, grabbed you by the ganolies and pulled you towards each issue with the hypnotic power of a Bela Lugosi stare! Few could ever forget the first time they saw one of Basil's FM covers. His Karloff Frankenstein Monster (from the dedication issue #56) is both haunting and beautiful. His Elsa Lanchester Bride (Issue #17) makes that issue one of the most collect-able in the series. His Henry Hull Werewolf (Issue #115), his Karloff Mummy (Issue #58) his Mr. Sardonicus (Issue #126), his Godzilla vs. The Bionic Monster (Issue #135) and his breathtaking Creature From The Black Lagoon (Issue #103) and many, many more...all of his covers are forever burned into any die-hard monster lover's brain.

Basil breathed new life into our beloved monsters. Working from mostly black and white publicity stills, Basil placed practically every color of the spectrum into the visages of the greatest horror actors of our time. Basil could even make monsters like Gorgo (Issue #11), The Hideous Sun Demon (Issue #106) and The Exorcist's Regan (Issue #111) look better than they ever did on screen or in our imagination. He is a true genius.

D: As a child, your paintings were the things that grabbed us! When we saw them on the newsstand...it was like radar! You went right up to it, grabbed it and said, "Look at this!" I think that the paintings are one of the reasons why the magazine is so collectable.

B: Well, I have to agree with you. I really do. Jim Warren told me the same thing. He said, "If I don't print your artwork, my book isn't going to sell." That's a fact. But then he did something I could never understand, because he's so brilliant business wise. To cut corners he would sometimes use a photo rather than a painting. Every time he did that, that magazine would not sell as well. He wasn't even saving that much money!

PHOTO: DENNIS DANIEL

D: How did you first meet Jim Warren?

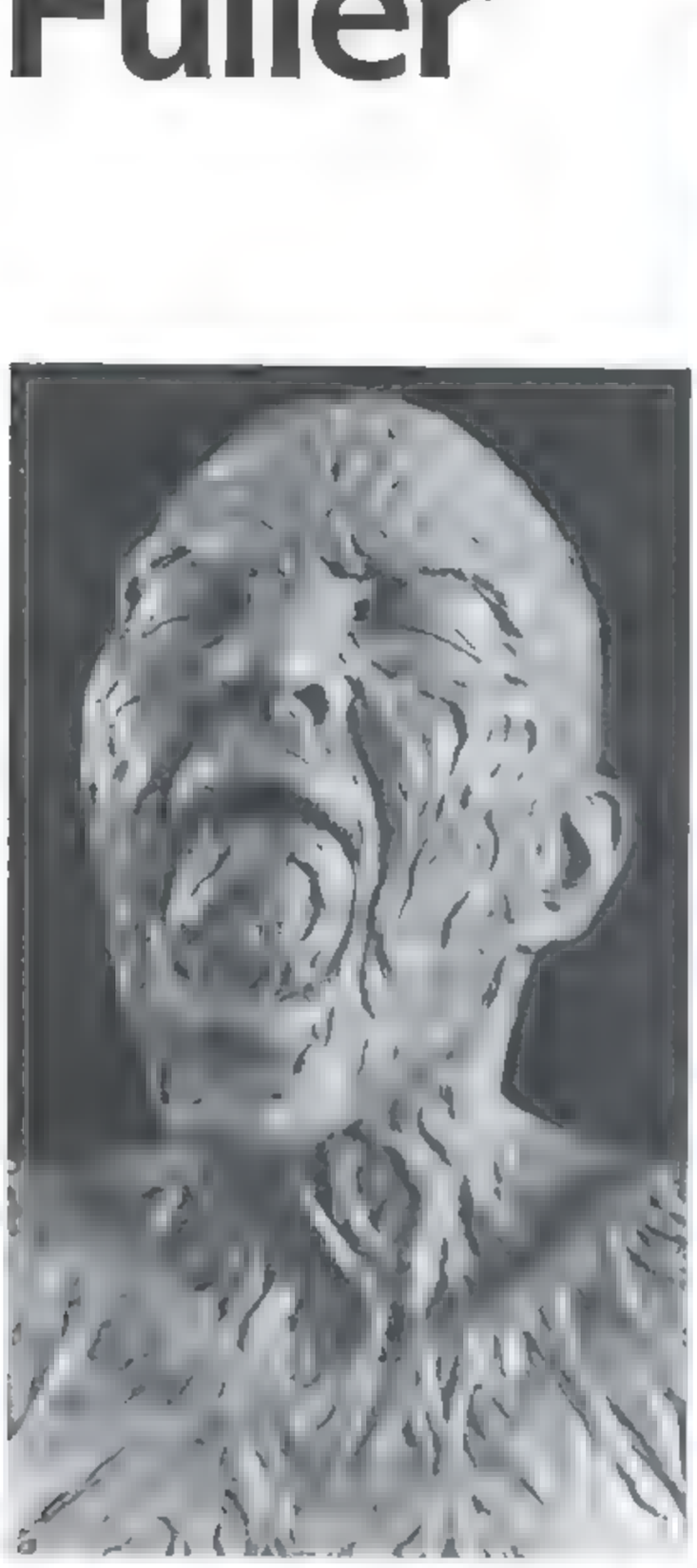
B: I had an agent who was getting me work for magazines at the time. They were mostly "War" and "Adventure" magazines, which were pretty hot and heavy at the time. Now, they're all out of business. In those days, that was a haven for any artist. It was work. It was a lot of work! Not high priced, not great work...it was just work. So, one day I got a call from my agent about a client of his named Jim Warren. I was given a picture of Vincent Price (his first cover painting, Issue #9, November, 1960) from House Of Usher. He said, "Do it in a crazy way. Crazy colors. Whatever comes into your mind." And I did! I used dyes and inks. I didn't take too long, maybe three or four hours. When I finished it I thought, "How am I going to show this to the client?" I felt a little embarassed. I was taught to be a conservative painter. So, I gave it to my agent and he said "Do you want to come along with me!" I said (laughs), "No...you take it to him." I didn't want to see the client! He took it in and I received a call from Jim. He said, "Where the hell are you! This is the greatest thing I've ever seen! Come right down here, I want to meet you!" So, I went down to Warren and he hugged me! He kept telling me how it was the "greatest thing he'd ever seen." He wanted me to do many more for him. That's how it started.

(The complete Basil Gogos interview will appear in The Famous Monsters Chronicles to be published by FantaCo in 1990.)

Bruce Spaulding Fuller

by Hank Jansen

Bruce Spaulding Fuller was first presented to me as ink on paper, through his horror comic work on Gore Shriek. Well lemme tellya folks you ought to see his creations come to life.



Q: So, how've you been?

A: Been good! Been better than ever, actually.

Q: Been busy, huh?

A: Yeah, nonstop, I've had three days off in 10 months so something must be going right. Right now I'm working on the Tales From The Dark Side movie. I'm reading the script and I have some creature designs to do today for a gargoyle creature.

Q: The last time I talked to you in depth was at last year's FantaCon. What have you been doing since then?

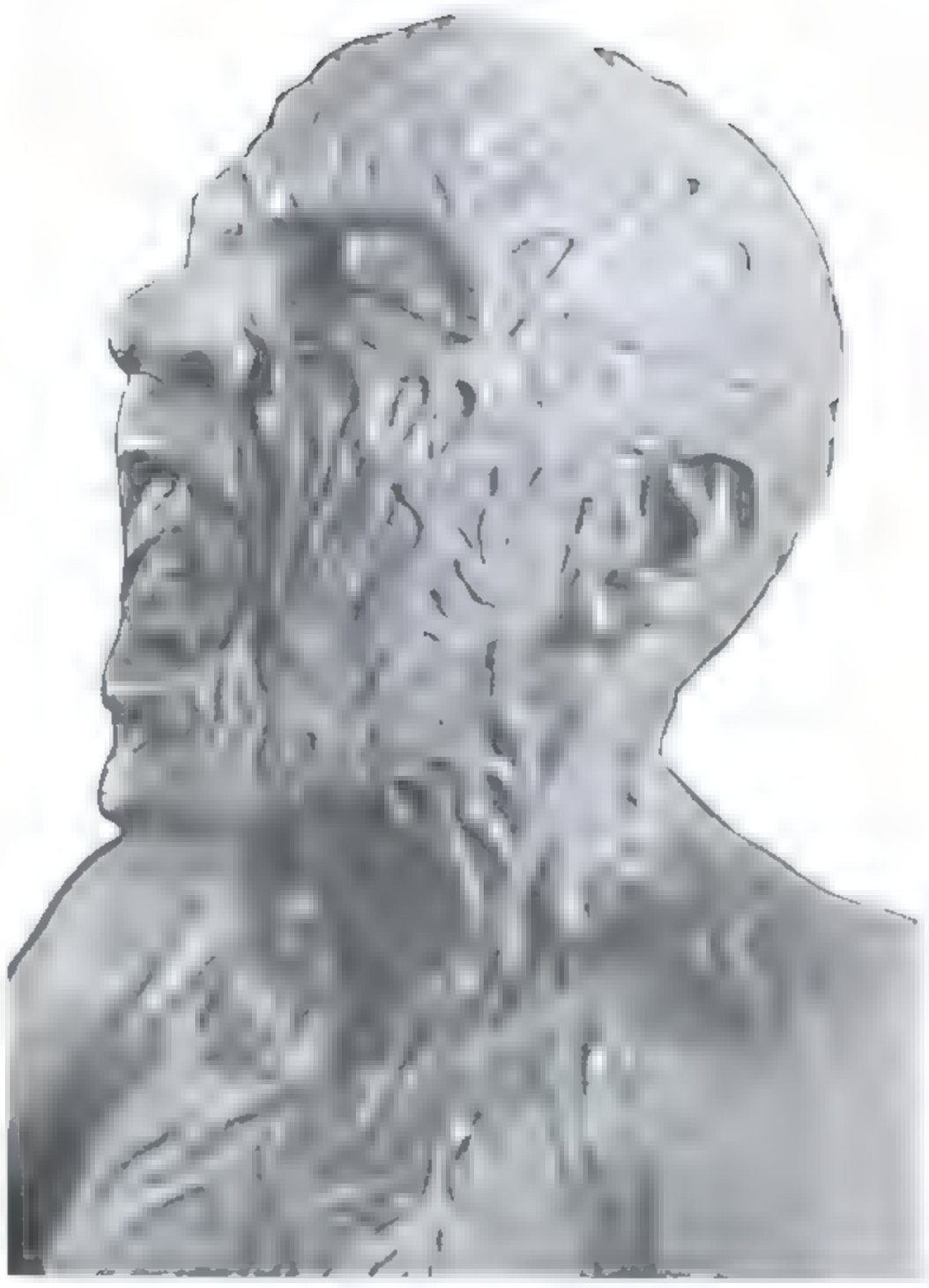
A: Well, right after FantaCon, I got a call from John Caglione to work on Dick Tracy. He just called me out of the blue, I had never met the man. It turns out that his brother was at FantaCon and had taken a videotape of my set-up there and sent it down to John. The next thing I knew, there was a message on my machine and he said would you want to come to California for four months and work on Dick Tracy. I've been working ever since and have never looked back.

Q: What did your work on Dick Tracy involve?

A: A lot of sculpting, a lot of mold-making. I was doing a lot of background characters. Obviously, we're going for that cartoon feeling, trying to get some of the characters.

Q: It's hard to believe something more extreme than your stuff. What did you do right after Dick Tracy?

A: I went to work for Screaming Mad George. We



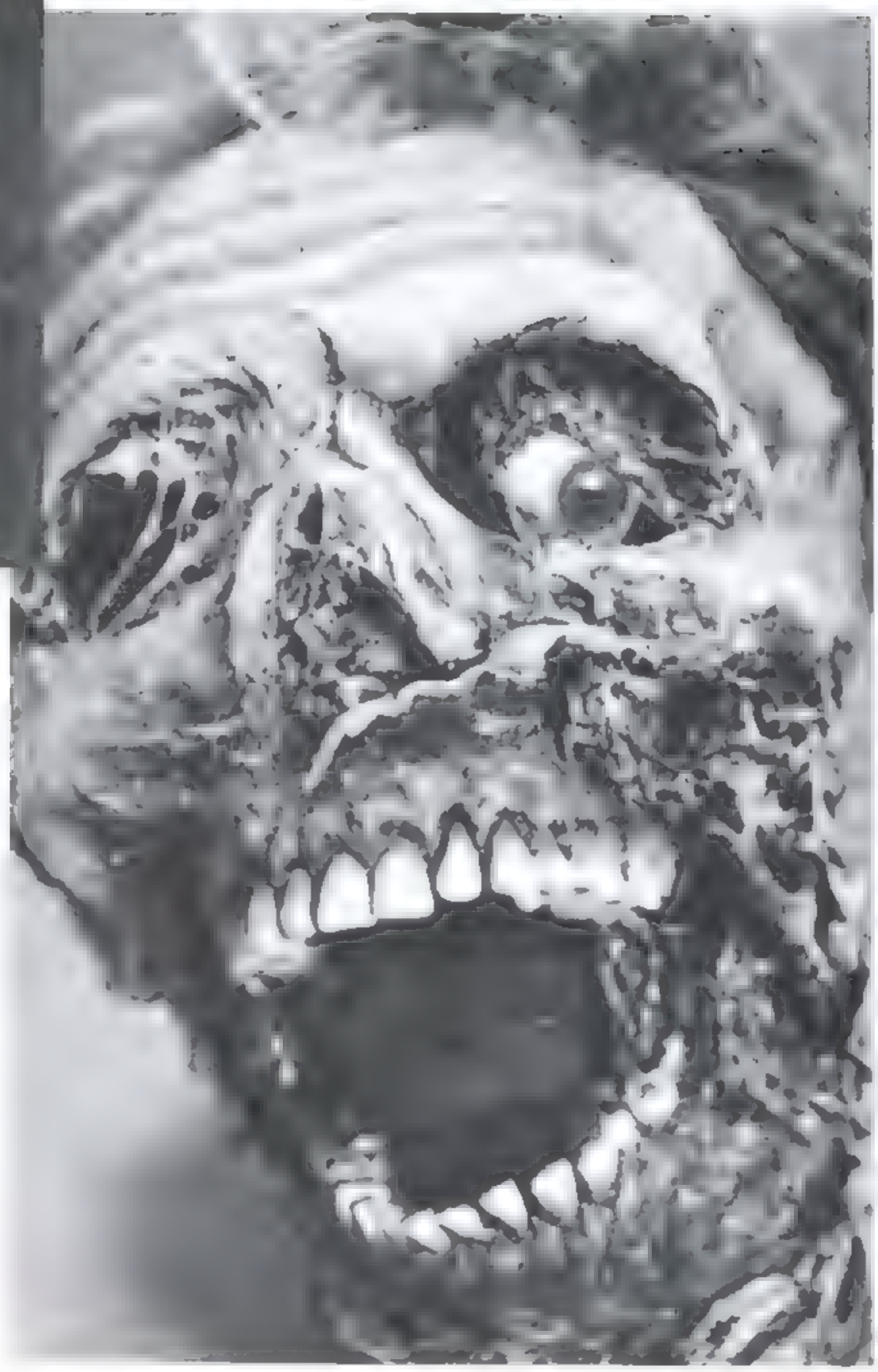
worked on a film called Tato Tai San. I worked for him for about a month, and was supposed to go to Japan with him to shoot the film, but he ended up being limited in the number of people he could take with him. I went directly from working on that film to working on Nightmare on Elm St. 5 with the KNB effects group, Bob Kurtzman, Greg Nicotero, and Howard Berger. They've been working around the industry for years and years with Savini and Shostrom and Stan Winston, Jeff Yeager...they've split off and formed their own company. I guess they've been going for about a year and a half. They're the hot new shop out here, they're getting all the movies. They're doing Nightmare 5, Chainsaw III, Bride of the ReAnimator, a lot of good work.

Q: What did your work on Nightmare on Elm St. 5 involve?

A: I did this one gag in particular where Freddy tries to take possession of Alice's unborn child. At one point, she becomes possessed by Freddy and has a female Freddy face. She's wandering around in pain and then her face starts to stretch out. The back of Freddy's head punches out of her face and they separate. They're wiggling and writhing as Freddy starts to come out of her chest, half of him comes out of her as Freddy tries to literally pull out of her body. I worked on the puppet head that starts to separate. There's about four stages of it. The first stage is the Freddy make-up on Alice, which Greg Nicotero did. I did the next two stages of the heads, which is her screaming face. You see Freddy starting to punch out, the back of Freddy's head is in her mouth. Then there's the two faces that are really pulling...a fellow named Mark Matri did the next stage where you start to recognize the two characters.

Q: You said you've also been working on Texas Chainsaw Massacre III?

A: We're working on that now, as a matter of fact. Jeff Burr, the guy who directed The Offspring is directing it. I Just saw Stepfather II, which he directed, and it's good! I'm working on a couple of things...there's a rubber armadillo that gets plastered by a car. Right now I'm doing a fake body that gets gutted, hung upside down with meat hooks much like Ed Gein's last victim. We're patterning it on that. This whole sequel goes a lot back to the first film, but the only continuing character is Leatherface.



Q: Is Bride of the ReAnimator finished, or is that still in production?

A: I think they're just wrapping that up now. We're finished with our part. The script is good. I saw some of the footage that we were shooting and it's really good. All of the characters are back. The script is a lot in the flavor of the last one. It's all in Brian Yuzna's hands now, he's directing it.

Q: What gags did you do for that?

A: There is a Bride, she's all stitched together like the Frankenstein monster. At the end, the Bride comes to life. It's very much a spoof on Bride of Frankenstein. She gets pissed off and pulls her heart out, rips her arms off and completely falls to pieces. I did the body that comes apart. Her torso just pulls, rips in half. All of her guts come out. All of the pieces fall on the floor, spraying blood and reanimator fluid.

Q: How about upcoming projects? Got anything else on the boards?

A: Tales From The Dark Side The Movie is the next thing I'm moving into. I've been involved in a lot of the design work on these projects. I'm going to stay with KNB. They're good guys and there's no sense in doing this if you can't have some fun.

Q: Do you find that you're doing a lot of drawing for designing the characters?

A: Only recently, the guys at KNB discovered that I drew. They keep me pretty busy. I did some story boards for Dark Side and some creature designs. I was trained in story boards when I was doing advertising work. I love to do story boards. One thing I've got going on is I'm inking a story that Greg Capullo drew called "Daddy Scares Me" for one of the future issues of Shriek magazine. I hope to get back into some comic art soon, but my time is pretty much taken up.

Gahan Wilson

by Dennis Daniel

Gahan Wilson is, without a doubt, the all-time master of the macabre one-panel comic. For over twenty years, Gahan has been delighting lovers of the bizarre with his unique comic world of the grotesque and odd. Who could ever forget images like this: The Frankenstein Monster, with a huge ear to ear grin, is found inside a small German village pub enjoying a beer with the locals; who are also having the time of their lives! The caption reads: "You know, he's really not such a bad fellow once you get a couple of drinks in him." Or, how about the unforgettable image of the Prince of Darkness, Dracula, cowering in fear and dread as he is unknowingly served an order of hot cross buns. (When he sees the cross he...oh, you know.)

Known mostly for his work in Playboy, National Lampoon and The New Yorker (as well as his many and varied advertising gigs) Gahan is also an accomplished author of both novels and children's books, as well as being an entertaining movie critic for the now defunct Twilight Zone magazine. He's also one of the sweetest guys you'd ever want to meet! A grown man who still observes the world with childlike wonder and excitement.

D: What new projects do we have to look forward to?

G: I just finished a group of illustrations for a kids' book by George Mendoza. He's a very good writer and does these bizarre, off-the-wall kids' stories! It's very strong stuff. They're like European legends in the Grimm's Fairy Tale tradition. They're really quite hairy! It's not "Dick and Jane." They'll be published by this swell company, Ten Speed Press. It'll be an anthology of 13 stories.

D: Sounds like a lot of fun!

G: I've sorta worked out a quasi-partnership with George. We've just sold this idea for a pop-up book on gargoyles. It's going to be a marvelous venture because I've never done pop-ups before. It's a good idea because gargoyles architecturally pop-up in buildings! You look up and, all of a sudden, there's the gargoyle! We're going to try and create very historical looking gargoyles.

D: Any more novels?

G: I've got this swell kids' book I'm working on that will be an illustrated novel about a spooky cat named "Lamont." I'm also trying to put together an omnibus collection of my cartoons.

D: Anything else happening?

G: Yes. The total, utter departure is...I'm, going to do a comic book. An outfit called First Publishing has tied in with Berkeley Publishers to revise the Classic Comics, which presented great literature in comic book form. It looks like they're going to do a wing dinger of a job with it! It's going to have a big release in bookstores in America and Europe.

D: What are you going to draw?

G: Well they said, "Do what you will." So, I figured, as long as they're going all out with this, especially in Europe, I would illustrate Edgar Allan Poe's poems. It's working out very nicely. I'm going to ignore comic book conventions, and just do them as they seem fit for each poem. Most of them will be stanza, and then a full page or double page illustration. Some will have drawings with certain lines from the poems sorta weaving in and out of them. I've already finished a cover with old Eddie Poe with a raven on his shoulder. I've just sorta done mental sketches for the poems. The actual exercise of how I'm going to represent these poems has been very startling to me because... I thought I knew those damn poems. I've got a whole bunch of them memorized and I've loved them since I was a kid but...I'm finding that with a couple of them I didn't quite get his basic notion when I first read them long ago. Now, I truly can see where he was coming from!

"It's here, again, Henri!"

D: It's like you're discovering them all over again.

G: Yes. Drawing them has been a fascinating exercise! It's opened up all kinds of stuff about Eddie's poems that I hadn't realized! It's been a terrific adventure. It also indicates that this series will be a very good educational tool.

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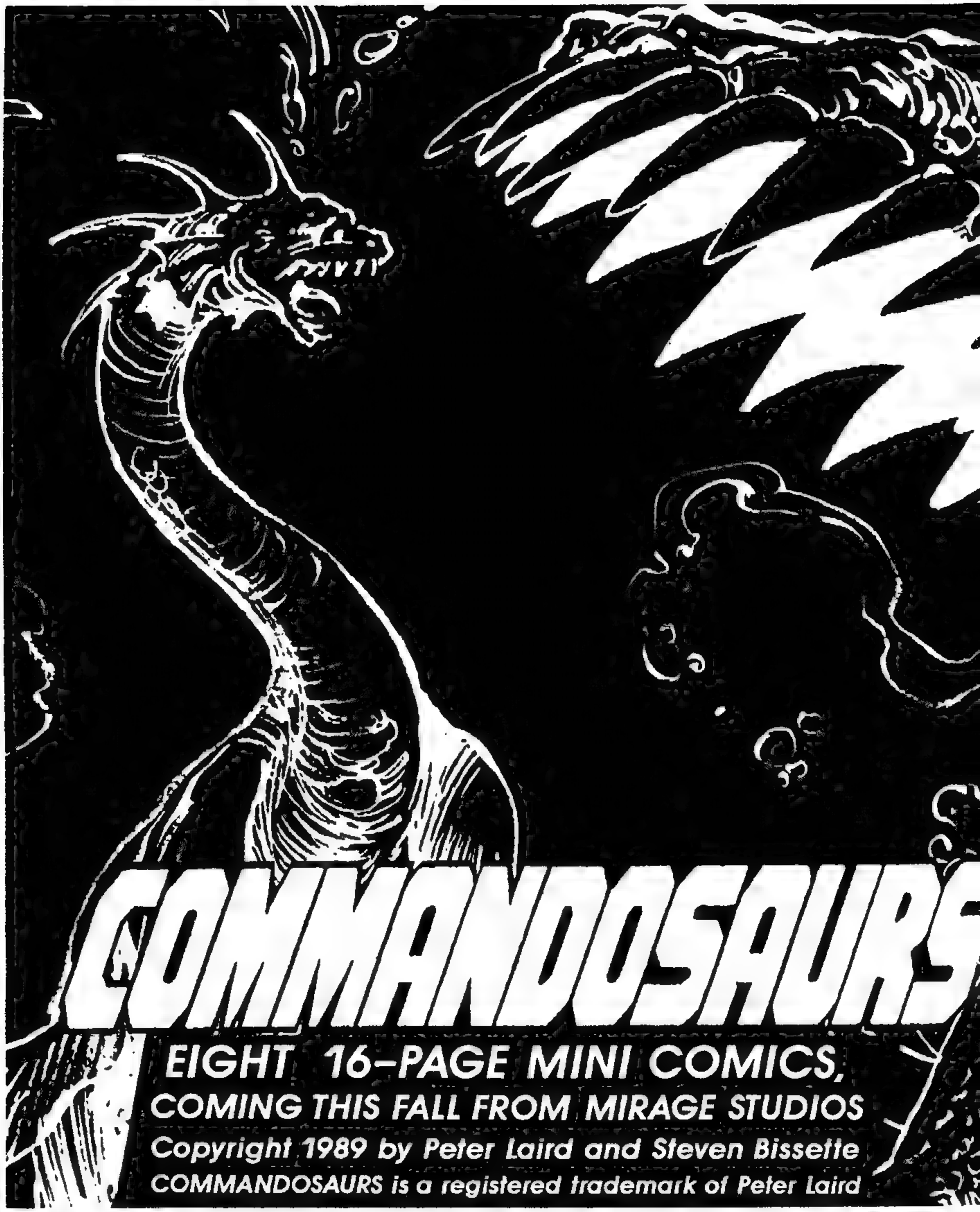
WENDY PINI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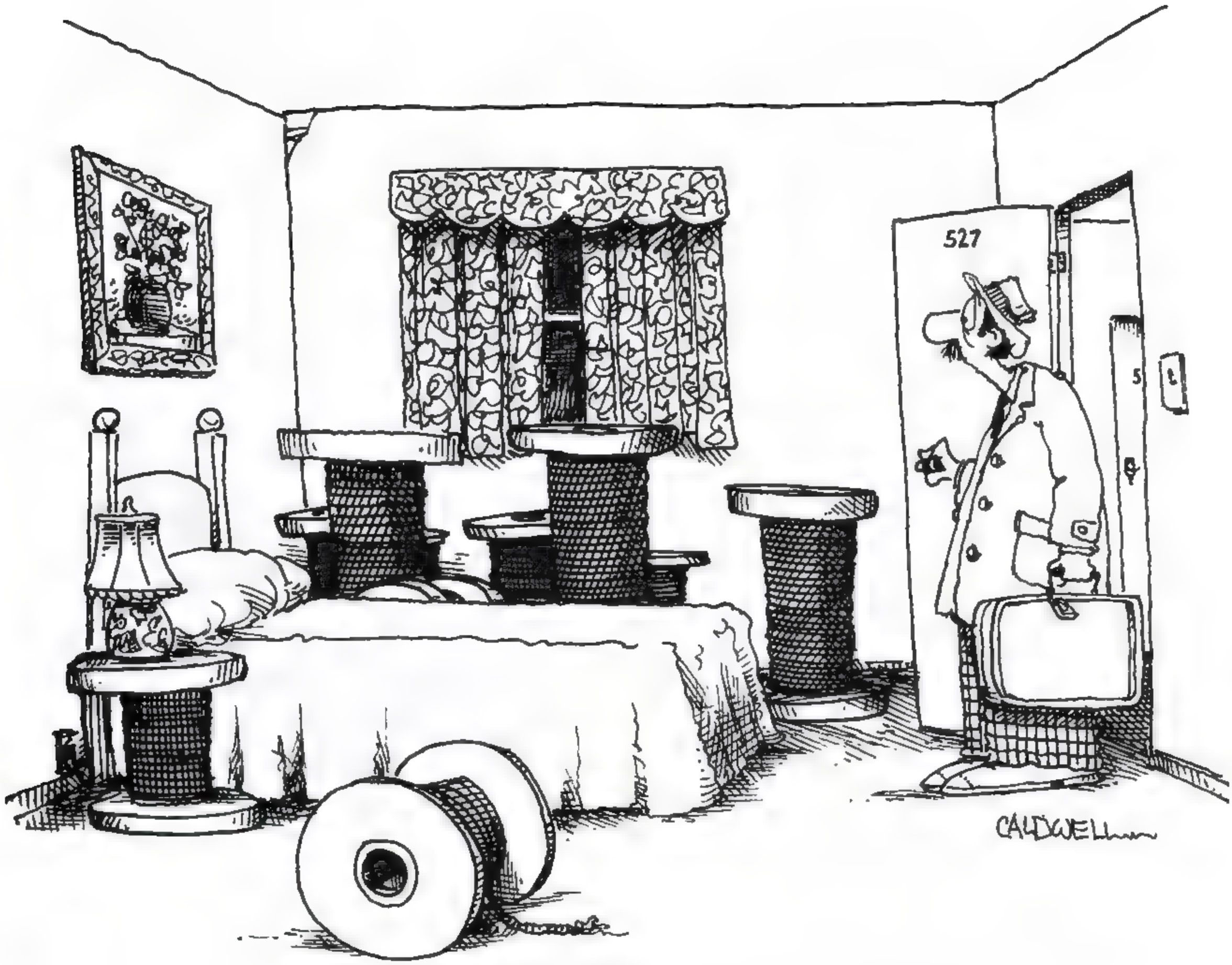

FRED BOGGS, WEARY FROM A TEN-HOUR DRIVE, FALLS FOR THE OLD "FREE CABLE IN EVERY ROOM" SCAM...

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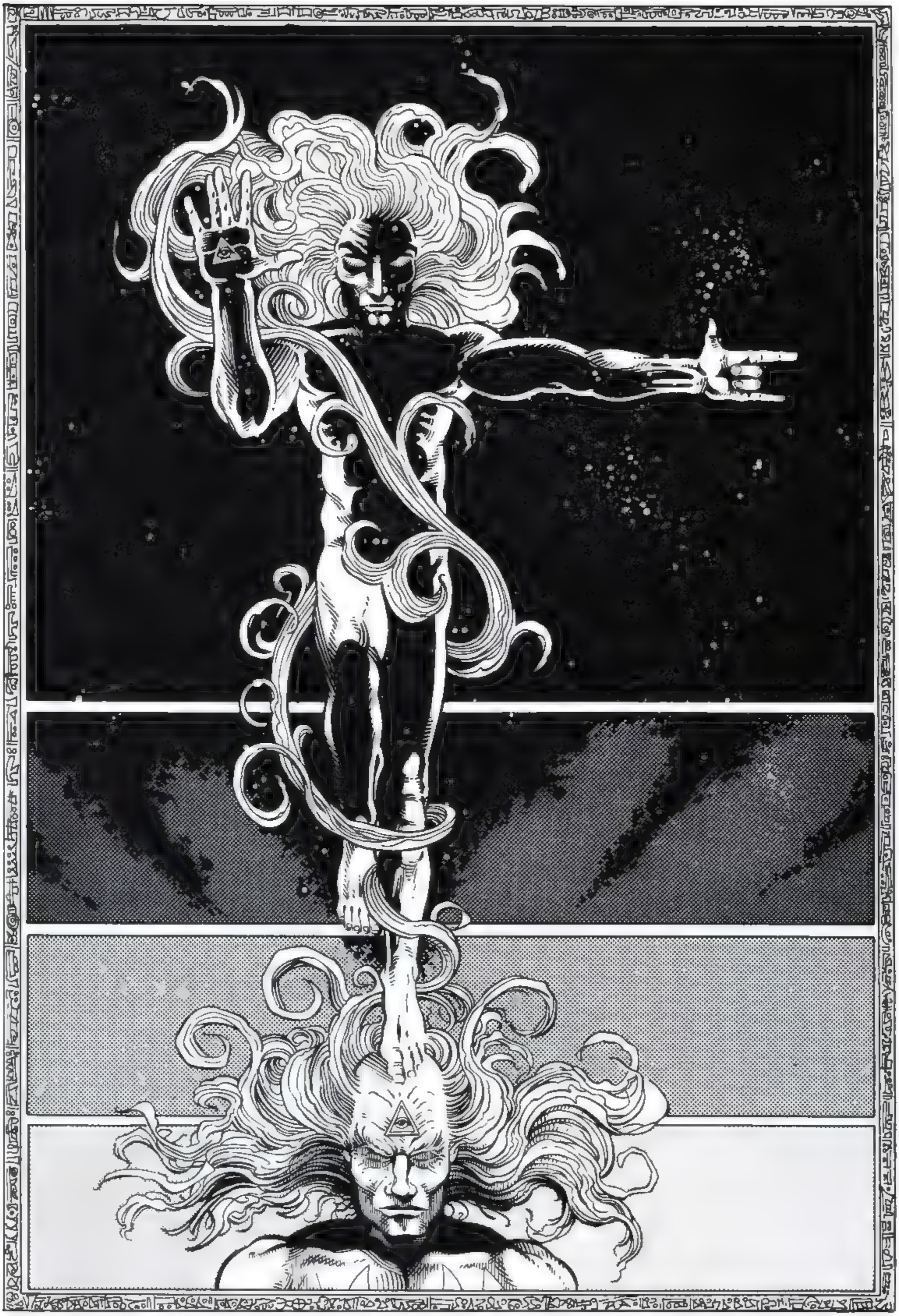


© 1989 RICK McCOLLUM & BILL ANDERSON

Rick McCollum

by Hank Jansen

Rick McCollum is a writer and artist currently working with Bill Anderson as Swing Shift Press. Their most recent project is an ongoing anthology series called Horde.

Q: Tell us a little bit about your background.

A: I have a BFA in Fine Arts, drawing a major, from the University of Cincinnati, and I'm currently the chief graphic artist for the special activities division of the Cincinnati Recreation Commission. I've been very interested in independent studies in comparative religion and paleontology.

Q: How long have you been interested in drawing comics?

A: Since I was 14 and I'm 34 now, so a good twenty years.

Q: Tell us a little about Horde.

A: Horde is an anthology book. It's a series of short stories that was originally published in the small press over the years as long ago as '78, all written by me in the pop genres. I wanted to write stories which were personal to me and that dealt with all varieties of comics, so there would be superheroes, science fiction, mainstream, or romance. Bill has always been involved in it. Back when he was in high school he used to ink some of it in study hall. It did really well, and then I got married and did a lot of other things and kind of left the small press by the wayside, but for the past few years I've always been on the fringe of the comics with a story here and a story there.

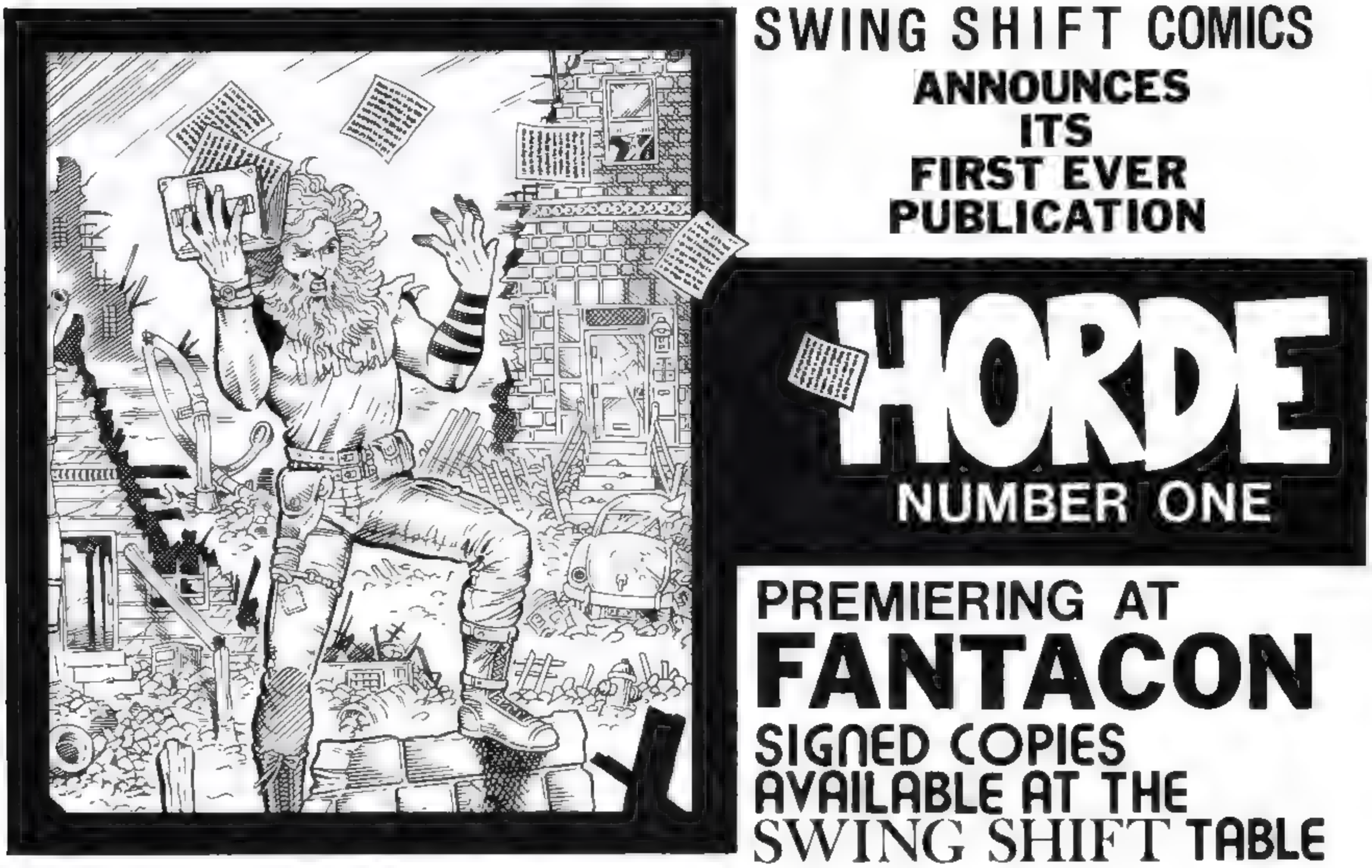
I've always felt that the stories were important, that the stories needed to be told. Luckily, Bill agreed with me so we're putting them out as Swing Shift.

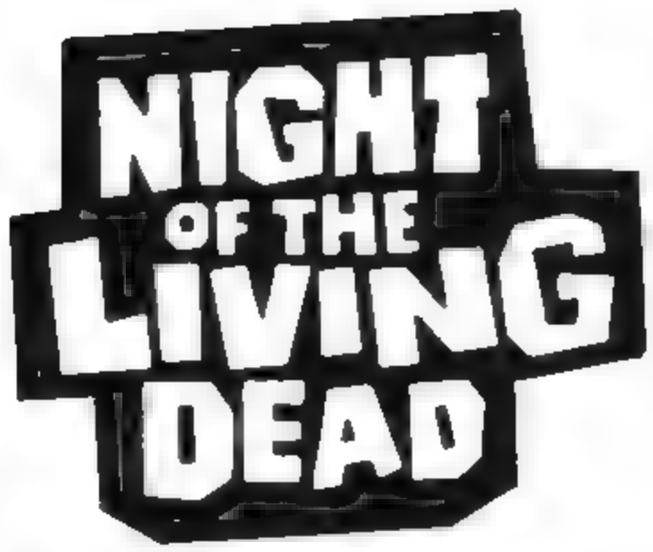
Q: How does it feel to be getting into the publishing end of it on a bigger scale?

A: Oh, it feels good. I've always been more interested in the creator end, but I always keep my ear to the ground as far as things going on with the industry. Bill and I touch base an awful lot. I'm very hopeful for the future.

Q: Do you have any projects on the boards other than Horde?

A: I've got a story for Taboo coming up in number three, and I've been working with Clayton Emerey, who's a science fiction/fantasy writer. We've been working on a concept called King Dinosaur which will probably appear in Horde.





The *Very* Graphic Album

by Stephen R. Bissette

The obvious question, and one I've already fielded a number of times: Why do Night Of The Living Dead as a comic book? Why retell the story at all, in any form?

I know I'm not alone on this one.

It was 1969, almost Thanksgiving, I recall. I dragged my girlfriend and one of my best friends off to see a low-budget horror flick entitled Night Of The Living Dead...without any notion of what was in store for us. Jill and Alan came along for the lark.

When the first shot came on the screen—that grainy, black and white image of a road winding up over a Pennsylvanian hillside, a car wheeling up over the ridge into view—Jill leaned over to me and said, "I'm scared!" I laughed, but dammit, it *was* a scary shot, and damned if I could tell just why.

By the home stretch, Alan had walked out, furious at the intense emotions the film had stirred, and I later had to help Jill (who was almost in tears) out of the theatre, as the image of the little girl stabbing and stabbing and stabbing and stabbing and stabbing her mother filled the screen behind us, the inescapable screams and piercing bird-cries on the soundtrack....

It was *too much*. Like, *no fun*. This sucker played for real, and for keeps. I remember standing in the lobby, begging Alan and Jill to wait for me...I had to go back into the theatre and see this one through.

You see, I had been waiting all my life for a horror movie like Night Of The Living Dead.

Well, Jill and Alan waited for me, and I did see it out, to the final, soul-freezing frame.

After that, I don't recall much...other than it was a looong ride back home.

The next evening, as I walked up Blush Hill to Jill's house, I looked across the field near the crest of the dirt road. As the haze of dusk settled over the horizon, I could see them...there they were, walking toward me, the hungry, shuffling dead—I closed my eyes, and reopened them. Ah, sweet relief...it was just Blush Hill, after all. No ghouls, no threat...but I had seen them for a moment, clear as night, the image George Romero and company had burned into my mind's eye forever.

Years later, I had the pleasure of bringing my beloved Nancy to see the film for the first time. We caught it at a college showing in Keene, New Hampshire, in a little hall full of cackling, buzzed, rowdy freshmen and sophomores. The 16mm projectors sat in clear view behind the seats, their persistant grinding audible throughout the film, along with the wise-ass comments from the frathounds and bookworms.

But it didn't matter: it *still* scared the sh** out of Nancy. Truth to tell, it still scared the sh** out of me, too.

And after the forty-five minute drive home, as we walked a half-mile up into the woods to reach the homestead we were renting, we could almost see them closing in on us.

As we got to our front door, I made the mistake of rolling my eyes up into their sockets, blindly groping and letting a low groan ooze up out of my throat—

"CUT THAT OUT!!" Nancy spat out, and I did, like, Immediately. No joke.

She was still shook up from the film.

Here it is, twenty years after my first viewing, and I'm watching Night Of The Living Dead yet again to prepare the comic adaptation Tom Skulan and I have been planning for nigh on a year. It's like freeze-dried déjà vu: the car rolling up over the tarmac; the visit to the graveyard; "They're coming to get you, Barbara!" And again I fall under its spell, as I have almost countless times before.

And by the end, I'm still shaken.

And I know...I'm not alone.

Okay, so it's worth watching again...why transpose the story to comic art? Isn't it the same story?

Storytelling is hardly a lost art, but sometimes, when I go to see the fifth big-budget sequel of the summer out of sheer curiosity, it amazes me how the absolute rudiments of storytelling are ignored by "artists" who are being paid thousands of dollars to spin their yarns.

Storytelling has nothing to do with money. You can spend in excess of $50 million to splash a procession of flashy eye-drugging fantasies across the screen, but if there isn't a story in there worth hanging your hat on, it's sh**.

Well, George and John and Russ and Bill and everyone who pooled their energies, talents, and meager dollars and sharpened senses *knew* that. And though they had an unbelievably tight budget, they had a story...a real story, and they told it to the absolute best of their collaborative abilities.

It was a simple story, as all effective stories ultimately are. It was primal, and immediate, and uncomfortably intimate in touching nerves—deep nerves—that audiences hadn't had touched before 1968. This silly story about the dead coming back to life to eat the living somehow embodied all the seething emotions and unspoken fears of those times in a more direct and visceral form than any other film of 1968. And because of that, it transcended its sordid origins, its "let's dump it on the drive-in circuit" distribution, the disdain and anger its initial showings provoked from authorities and critics.

It transcended, and stayed on, and wouldn't let go of the

national—and international—psyche. Like a pit bull tasting blood, it hung on. And on.

And its still got its teeth in place, not letting go.

Like other pure and primal stories—the fairy tales, the folk tales, the King Kongs and the good songs—Night Of The Living Dead still speaks to us. Not with the muffled whispers of long-dead, atrophied, archaic stories that were too close to the eras they grew out of. It speaks to the heart, with unflinching clarity and honesty. People still watch it, are still moved by it, and find new layers of meaning in its gritty bargain-basement no-holds-barred story.

I'll leave it to the critics and journalists and historians to take the time to lay down those thoughts...and they are, to this day. Like King Kong and Psycho before it, Night Of The Living Dead has become one of those films people never seem to tire of watching, analyzing, and dissecting.

But I'm not here to do that.

I'm a storyteller.

Storytellers used to wander about, their eyes and ears keen for new sights and sounds, for new stories to pick up and pass on. And with each telling, the story changed: sometimes it was enhanced by the new telling, elaborated and embroidered into a tapestry that was somehow richer. Other times, it lost a bit for the telling: the timing was off, a crucial detail mislaid or forgotten.

But the stories that were worth telling lived on, and were always worth the retelling, and as a result were heard and experienced by many.

PHOTO: PAT PETRIC

Today, of course, its a little different. The tools the storytellers use have become elements of the popular culture: the music, films, novels, anthologies, plays, and comic books. The mass marketing and souped-up technology may seem light years away from the image of the storyteller hunkered down on his haunches, a circle of listeners around him, intent on his every word and gesture....

But it isn't, really. Because the good storyteller who is able to engage you in the good story well told—whatever medium he or she is using to tell the story—still weaves a spell that sets up an intimate bond between *you* and the story.

And that bond is as strong and compelling today as it was centuries ago.

So here we are, Tom Skulan and I! And we have a story to tell you. Oh, you may have heard it before, but ah, you've not heard *us* tell it to you. It is that exact same story, and we'll tell it to the best of our abilities, in hopes of retaining that spark and honesty that first knocked us for a loop.

But you see, since we can write and draw that story, limited only by the parameters of our skills and imagination, we can make decisions that George and John and company perhaps couldn't (because of budget and time restrictions) or simply didn't (because they didn't perceive the story in the manner we do). A lot has been said about the similarities between comics and cinema...and, yes, there are some common bonds. But they are completely different media and artforms, and the telling of the same story through the very different expressions and language of comics can bring some surprising transformations.

We can perhaps show you how all those people got to that particular farm house, or what really happened to that poor little girl, or what Ben is thinking, or what is going on in Barbara's mind when she withdraws from the reality too horrible to live with...we can do things we won't even clue you in on. We need all the surprises we can manage.

We *will* tell you the same story—if we didn't, why even take on the task?—but in our voice, through our eyes. Not to supplant the original or to better it, because such is not our intent, nor does it seem possible. But for the joy of telling it, and telling it anew.

By doing so, we are able to re-experience the Night Of The Living Dead, with the same wide-eyed intensity we experienced that first night we saw it. And by doing so, we may also reawaken your senses to the story in a new way...you'll see new sights, experience new terrors.

You thought you'd seen Night Of The Living Dead.

You're not alone.

Well, get off by yourself. Turn down the lights, and leave on just a single light to read by...open the pages, open your eyes, and let us tell you an old story. It's a story of a farmhouse, and the people who end up there, under siege. A story of our world gone mad, all that we value and all we think we know suddenly thrown into shadow, into darkness, into a night that seems to go on forever.

You *are* alone, now.

In the Night...

...of the Living Dead....

Steve Bissette

by Hank Jansen

"Discipline is not a word that exists in my life. Alan Moore once told me I lived outside of Einsteinian time and space."

Q: You wear a lot of hats in the industry, writing, drawing, publishing,... What aspect do you most enjoy?

A: They all satisfy different urges. There was a time I would have said writing, there was a time I would have said editing. Of late, this past year, I got back my love of drawing, which I'd lost for a time. I'd literally gone through "burnout" after the crash and burn of leaving (DC Comics') Swamp Thing.

Q: Now that you're getting back into drawing, do you find that you're approaching it the same way you were before you got out of it?

A: No. I approach it real differently. A big part of that is that I've been exposed to so many different approaches to drawing as a result of my work on Taboo, as a result of my work with FantaCo on Gore Shriek and Shriek. I look at some pieces of art that are beautifully done and I learn from that. I look at pieces that I don't find acceptable, but I see the mistakes others have made and recognize things that are evident in my own work, and make a decision, "Well, I won't do that anymore."

It's also different in that I'm *working* with different people. The work I'm doing on Night of the Living Dead, which is my own, goes back to a black and white style that I haven't used since, God, 1981, 1982. With Commandosaurs I'm working with Peter Laird and Peter's inks over my pencils give it a completely different quality than any other inker I've worked with. I really enjoy working with Pete. On the work with Rawhead (Rex) that's upcoming for next year I'm working with Michael Zulli. Michael inking my pencils gives it a whole *different* taste.

Q: Tell me about the Dinosaur Portfolio.

A: That project has been two years in the making. I was looking for a life-line to get back my love of drawing, and what started me drawing when I was three or four years old was dinosaurs. Starting work on that portfolio reawakened a lot of old pleasures that I haven't felt for quite a while. I did a lot of research to prepare for the portfolio, a lot of research on the specific carnivorous dinosaurs I was drawing, on the period and on the climate and on the flora and fauna. I ultimately chose to just go with emotional portraits of the dinosaurs. The time I get the most pleasure out of drawing is when I'm just trying to put down raw feelings on the page. Basically, the seven plates that are in the portfolio and the painted cover and the envelope cover are simply portraits of the dinosaurs as direct and as from-the-gut as I could make them.

Q: When you're going for a more emotional approach, do you find yourself getting looser?

A: Oh, yeah, definitely. One of the biggest things for me developing as an artist was studying under a professor by the name of Peter Heller when I was going to Johnson State College. Peter taught me not to draw with my hand and my fingers, but to draw with my arm. There's an actual exercise that he locked me into, and that I still use to loosen up, of just loosening up my wrist and my elbow and then just drawing on a couple of pieces of paper, loose strokes, pulling the pencil back and forth until my arm, elbow and shoulder have loosened up. When I'm drawing, it makes the drawing itself more physical, especially with the tools I like to work with, which tend to be brushes or cartoonist's pens. That looseness really communicates directly to the page, to the drawing at hand.

Q: What writing projects are you working on now?

A: The main thing I'm working on as a writer is Night of the Living Dead with Tom Skulan. We've had our first knock-down-drag-out-1:30-in-the-morning plotting session. That's an approach to writing that I've never taken before, because I've never really tackled adapting anyone else's work. We have to adhere to the specifics of the film.

Q: Tell me about Commandosaurs.

A: Commandosaurs started about two years ago. There was one summer where I had about six weeks open in my schedule. It started on a June afternoon. Peter came up for a visit and he brought with him some drawings to show me, which were the Commandosaurs, his initial designs he had done on an airplane about a year before. I loved the ideas and I really wanted to work with Peter. I had already done a couple of jobs with them (Mirage) connected with the (Teenage Mutant Ninja) Turtle books. Peter's drawings led me to dig into my studio while he was here and dig out drawings I had done for an aborted DC Comics project called Ultimus Rex. I showed my designs to Peter and we modified the Commandosaurs. I came up with the term Terrorsaurs. What started in just coming up with ideas for characters began to grow into a whole tapestry, an entire story. After about a year of playing with the project, we had an elaborate and involving enough story that we decided that we'd like to do it as a comic book.

Q: I was talking to Dennis Daniel and he had mentioned Buried Treasures, that you two were going to be expanding on that article (Deep Red magazine #5).

A: We put some concerted effort into it earlier this year, and then because of my involvement with Taboo and Dennis' involvement with the Famous Monsters Chronicles, we put it on a back burner. I think we're going to get back into it early next year. The idea is that we wanted to do a book not just spinning off from our article but really touching on a lot of films that we've seen and enjoyed, some films we really love,

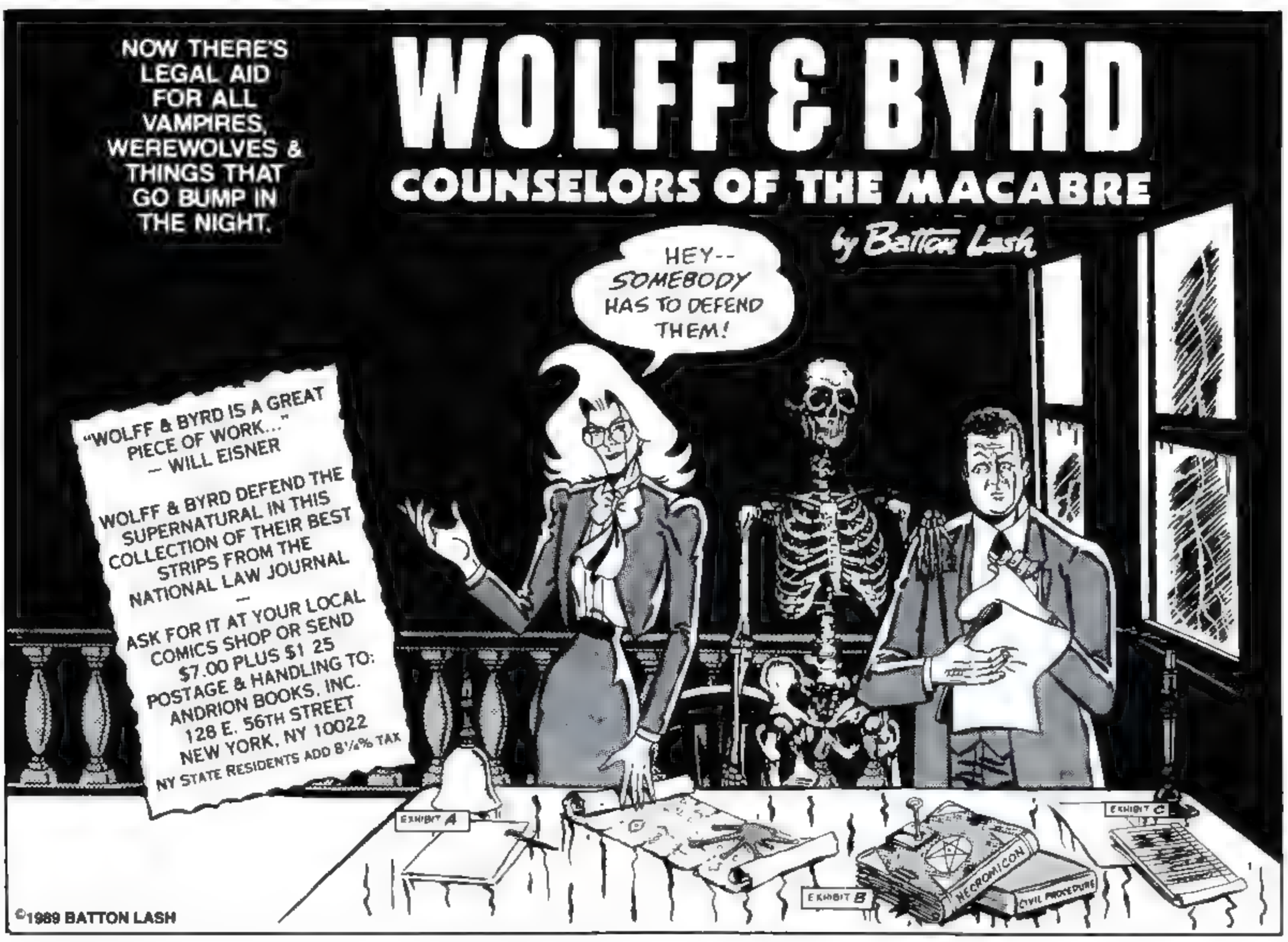
and give them some exposure. Sort of provide a guide book for horror fans of horror films they may not have heard of, horror films they may not have had a chance to see. We're also making an effort to embrace a lot of films that people might not consider horror like Dennis Hopper's "Out of the Blue," or Werner Herzog's "Every Man for Himself and God Against All." They're horror films in that they're very dark, they shed light an very dark aspects of the human condition. To our minds, they certainly fit the emotional space that a lot of horror films put us in. We've divided it up into a number of sections covering everything from what we consider true Buried Treasures, quality films that have been overlooked and rarely seen, to Stupid But Likeable, films like "The Brain That Wouldn't Die" or "The Four Skulls of Jonathan Drake." They're not good films but, my God, they're unforgettable. We've also been soliciting lists of Buried Treasures from other people, film critics, comic book artists, film directors.

Q: Where's Spider Baby Graphix and Publications at these days?

A: The first issue of Taboo did very well. We're looking at doing two projects, one before the year is out, one at the beginning of next year, that aren't Taboo. Rick Veitch and I are doing a book. Our working title is Bedlam, but I don't think we're going to go with that title. We're going to collect in book form all of our work together and other work that we've done with some other people. We found that between both of our experiences we've got a pretty interesting perspective historically over what's been happening in comics since 1975. We've both been working professionally since 1977, with prior experience in either the undergrounds in Rick's case or through the Kubert School. We've decided to assemble our material chronologically and present not just our stories and illustrations but a running narrative of what was happening. Some of that will be hard information, some of it will be written testimonials by some of our friends and associates, people like Tim Truman, Tom Yeates and Joe Kubert, other professionals that are friends and peers of ours. We're going to tell the truth.

Nancy (Steve's wife and copublisher) and I have some pet projects in mind, one that we're particularly fond of called The October Children which we're subtitling The Taboo Survival Guide for Teenagers.

The other project I'm looking at is from an old friend, Rick Grimes, whose work has appeared in Dr. Wirtham's Comics and Stories. Rick has put together a 32-page comic called Goozle Kommix, and we're going to be soliciting it for a November or December release. That's something that I'm not really even playing editor with. Rick knows what he's doing, we're basically providing him an outlet. It's a foot in the door for him. I see it as a legacy that we need to pass on. We started publishing things through Dave Sim offering us a hand up in the world. You don't have to work work-for-hire, you don't have to have all your work owned by a publisher. You can publish yourself. It's not until you have the means to do something that you'll dare to do it, sometimes.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The Complete Chas. Balun

by Tom Skulan

Your bookshelf is loaded down with all 6 issues of Deep Red and you've got dog-eared copies of Horror Holocaust and the Gore Score. You're eagerly waiting to add a copy of the new Deep Red Horror Handbook to your collection. Then you'll have *everything* by Chas. Balun, right? WRONG!!

Prior to FantaCo's first Balun book, Horror Holocaust in 1986, he-who-is-tall was busy self-publishing a variety of comics, magazines and guidebooks. For 12 years no less!

Here then is the first *ever*, complete list of *all* of Chas. Balun's publications, with release dates and print runs of the rare self-published issues. Please don't ask where you can get the non-Fantaco releases, I couldn't find even *one* copy for this article. If you do ever run into one of the rarities however, you better be loaded with cash. I've seen price lists showing these at $25 to $100 each. Ouch!

Ready? Start looking!

Title	Release Date	Print Run
Mighty High Funnies	9/74	500
Mighty High Comix	6/75	1000
Spaz Comix 1	11/75	300
Spaz Comix 2	1/77	300
Mighty Spazzy	3/79	500
A Day in the Life of Mr. Hostile	1/80	150
Connoisseur's Guide	4/83	500
Connoisseur's Guide (2nd printing/revised & updated)	7/83	1500
Gore Score	2/85	125
Gore Score (2nd printing)	6/85	750
Deep Red 1 (w/Chris Amouroux)	7/86	675

FantaCo Releases	Release Date
Horror Holocaust	December 1986
Gore Score (revised, expanded)	June 1987
Deep Red 1 (completely new edition)	October 1987
Deep Red 2	December 1987
Deep Red 3	March 1988
Deep Red 4	June 1988
Deep Red 5	September 1988
Deep Red 6	December 1988

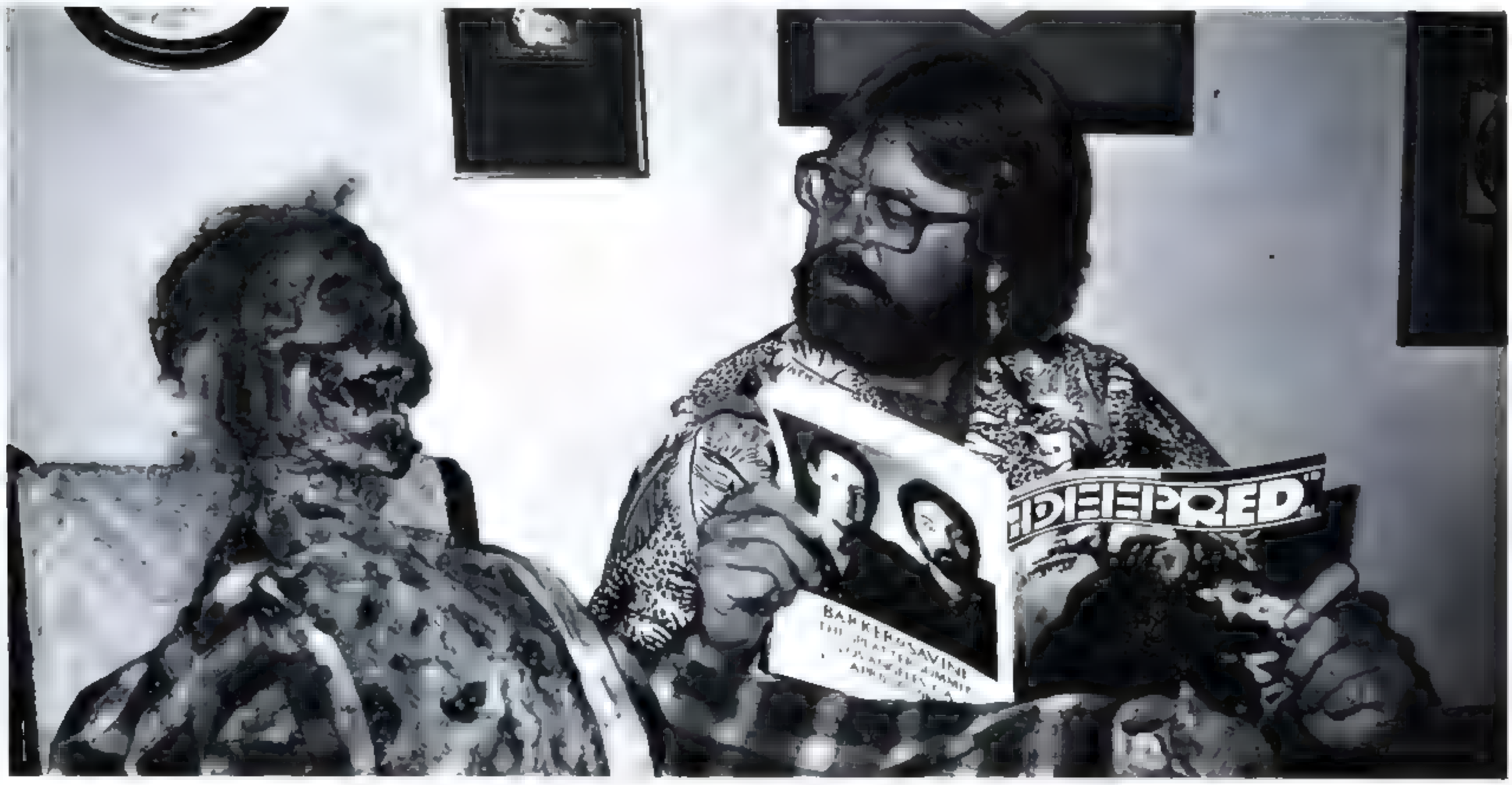

PHOTO: PAT PETRIC

Dennis Daniel

by Hank Jansen

Besides being a Clio Award winning radio personality for WBAB, Dennis Daniel has written articles for Deep Red, Fangoria, Film Threat and many other magazines as well as a chapter in the Deep Red Horror Handbook. His current projects include The Famous Monsters Chronicles.

Q: How did you get interested in the field of horror?

A: I can remember seeing Frankenstein with Boris Karloff for the first time when I was seven years old, on the 8:00 movie on channel 5. I remember seeing the movie start with the man coming out in front of the curtain and saying that this movie is going to "horrify you," and BEING horrified, having nightmares about the Frankenstein Monster. Then I saw the original The Blob. It scared the living sh** out of me! I can tell you with all honesty that when I was a kid and I said my prayers at night, I used to say, "Now I lay me down to sleep," that whole thing, and the last thing I said was "Please don't let The Blob get me!"

One day I saw an issue of Famous Monsters of Filmland that had Barnabas Collins on the cover, painted by Basil Gogos. I started reading about monsters and realizing that they weren't real and that it was movies.

Then, as I got a little bit older, I kind of drifted away from horror, until I saw Dawn of the Dead. It was then that I decided that whether I starred in it or edited it ...I wanted to do SOMETHING with film.

Q: At what point did your love of the genre turn to writing about it?

A: I had read a review in Fangoria of The Gore Score by Chas. Balun and it really sounded interesting. I read it and I thought "My God, he's writing about horror in a way that I've never seen before!" I wanted to interview Chas. for my radio show. This was at the time when Chas. was initially putting together Deep Red Magazine. Chas. invited me to write for the magazine after our initial conversations. People started reading Deep Red and I started getting other writing assignments.

Q: Outside of your magazine assignments, what other projects are you working on right now?

A: The biggest writing project I'm doing right now is The Famous Monsters Chronicles for FantaCo. It's going to be an in-depth of all 191 issues plus all the yearbooks, plus the paperbacks. It's going to be filled with interviews and pieces on Basil Gogos and Ken Kelly. Sam Sherman is writing for it. Tim Ferrante, Tony Timpone...Gahan Wilson is doing the introduction. Doug Murray has contributed a piece, so has his wife, Pam. Tom Skulan is going to write something. It's going to be a really nice volume, the last word on the Famous Monsters story. Famous Monsters gave me a rebirth in my love of horror. I'm contributing something back to that.

I contributed a chapter to the Deep Red Horror Handbook called "Ecohorrors and Biohazards, or It's Not Nice to Fool Mother Nature." That project took me four months. I had to review over 400 films. The final count was about 15,000 words.

Roy Frumkes is going to Pittsburgh to shoot an addendum to his film Document of the Dead. He's invited me to be the official photographer. Roy and I are also working on a documentary on Harlan Ellison. Also, I've just been offered one of the editorships on the Night of the Living Dead comic series, so I've got plenty of things to keep me busy.

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by Tom McKinnon

Once upon a time, a young man named Tom Skulan had a dream. This being a family publication, we can't repeat any of Tom's dreams. One day Tom wandered into the peaceful city of Albany. Wandering around the city picking pockets, he noticed two things: There were very few yaks living in Albany, and there wasn't a comic shop. You see, Tom wasn't your usual Angry Young Man with a yak chip on his shoulder. He wanted to shape the world in his image. He wanted everyone to read comics.

Finding a suitable storefront (which he rented under the pretext of opening a smoke shop), he set up a comic book store and a publishing company. Knowing that people loved reading about cute funny animals, he found a usually mild-mannered artist named Raoul Vezina to draw a disgusting, loud-mouthed, bad-tempered rat named Smilin' Ed Smiley. Tom also began presenting a series of books glorifying the most frightening part of American Culture (no, not Television Evangelism). Horror Films! The books included Splatter Movies, The Amazing Herschell

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Gordon Lewis, and Chas. Balun's The Gore Score. (Balun is well known for illustrating small, fuzzy bears.)

After years of searching, Tom has surrounded himself with the most disturbed group of people since the Reagan cabinet. Henry Jansen III, a well-known heterosexual, was hired after kidnapping Skulan, thinking he was a cigar-store Indian. Hank once took a vacation and got lost, remembering where he worked five years later. Augustus Mattick III is the only known survivor of 300 Grateful Dead concerts in a row. Nic Morrison III is the only person expelled from Canada for not liking hockey. Eric Hausmann III is a closet Young Republican. The Mayor III is a Tylenol junkie whose job qualifications were that he once did something with a yak and that he refused to ever work at FantaCo, a promise he keeps to this day.

These are the people responsible for not only Shriek, Gore Shriek, the Chronicles series, Deep Red and Strobe, but even this magazine. When thinking of FantaCo, you must remember two things: Yaks never vote conservative, and Tom McKinnon is the biggest liar that you'll ever meet.

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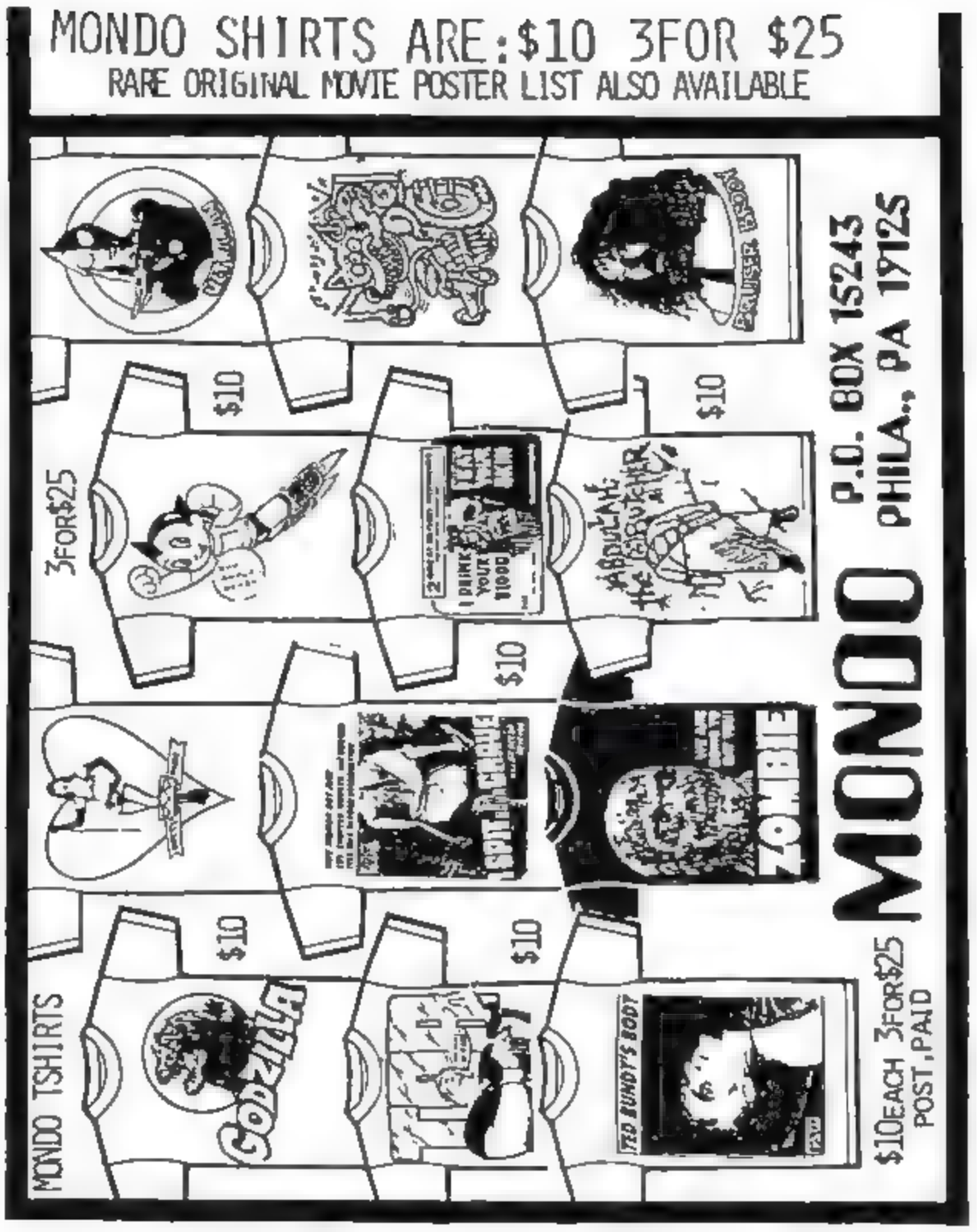

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Roy Frumkes

PHOTO: DENNIS DANIEL

by Dennis Daniel

Roy Frumkes is the laughing gnome of independent moviemaking. Never have I met such a loveable, fun-loving movie-making character! His laugh is unforgettable! It seems to come from the bowels of his inner being and bursts forth from his lips in an echoing, billowing, wonderfully memorable way.

Roy is the twisted individual who brought the film Street Trash into the world; serving as both writer and producer (the film was based on a student film by Street Trash director Jim Muro and Street Trash actor Mike Lackey). Roy also wrote, produced and directed the amazing Document Of The Dead, a documentary on the making of George Romero's Dawn Of The Dead. Although his film has become legendary, many have never seen it...but wait! Guess what! Roy has chosen FantaCon 89 to debut the video release of Document to the world! Holy sheep deep! What will this boy think of next? Let's ask him.

Q: What have you been up to since the release of Street Trash?

A: As an independent film maker, you stay married to a film for about three years. Street Trash came out in the summer of 1987; and for the next year I was promoting it, selling it and following it around the world full time. In 1988, I started developing new film projects. One is on the order of Street Trash called The Carriers. I've also written a science fiction adventure called Storming Ezekiel. Then, an urban action adventure called The Substitute. And, finally...a road film called Free And Clear. All four will star Bill Chepil (the real-life cop from Street Trash). Just in case none of those take off soon, I'm writing a book on Bill's life.

Q: Tell us about the video release of Document Of The Dead.

A: It's amazing! Suddenly, Document Of The Dead became alive again! It's probably one of the longest films in production in the history of the United States! We're re-filming now and I'm going to re-edit the film. By the way, purists should not lament; or anyone who's seen a fourth generation bootleg of it. Don't feel bad that I'm going to tighten it up. Ideally, in a film budget, you have money allotted for a pre-mix. In a pre-mix you spend half the time you would on a mix and you mix the tracks...whatever's available... then, you rent a theatre that can show films on interlock, which is a separate projector for the sound, and you run test screenings on a big screen to really see how the film plays. In an editing room, you're showing on a screen the size of a TV, with 25% less light than a TV, people are straining to see the image. A film moves better. They can't see all the stuff like they would on a big screen so they don't get bored as fast. They're working harder to see it so that energy meets halfway with the film. So, it's really important to have a pre-mix and a test screening to see it on the big screen. I've gone to most of Romero's. I went to the pre-mix screening of Knightriders and Dawn Of The Dead and sent him letters full of comments. He always ends up trimming 40 minutes from the films. You've got to be ruthless! We couldn't afford to do all that with Document. All we had was our screening room screening. When Document was done and we saw it on a big screen, it was a little too long. We still love the movie; in fact, the editor thinks it's the best thing he's ever done but, because we're now re-releasing the film, the distributor has offered to fund a re-shoot. He thought that audiences that buy Document Of The Dead would love to hear what George has been up to for the last 10 years.

Q: Who's distributing the film?

A: A company called "Off Hollywood." The distributor's name is Len Anthony.

Q: Did he call you?

A: He was a student of mine. He saw Document Of The Dead in my class. (Roy teaches at The School Of Visual Arts in New York.) He always remembered it! We worked for a couple of months on hammering out a contract. Part of the success of his plan will be in the radical approach he's taking to the release. He wanted me to get George Romero re-involved in the film. Now, George is a very sweet guy but...he's a little eccentric...and *very busy!* I had no idea what his feeling would be. But, as luck would have it (and that's my middle name) he's getting ready to do Night Of The Living Dead again and he's very accessible. The distributor requested that he personally sign 2500 Gold Leaf copies; which is mind boggling! It's like trying to imagine death! You can't! When you say 2500, you think 250!

Q: That's out of control!

A: He immediately said "yes!" Even though he's going into production on his new film Poe! He's starting Poe in July and then Night Of The Living Dead in October. Tom Savini will be directing, and George will produce. The word "zombie" will not be used in the film. They're very adamant about that!

Q: Why?

A: Almost for a quirkiness. I don't want to second guess their reasons but it seems like they have mixed feelings about going into a remake so, they want to set some new ground rules so it will be fun for them.

Tim Ferrante

by Hank Jansen

Tim Ferrante is a film editor for ABC. He also writes for Fangoria, Gorezone and other magazines and is Vice-President of Marketing and Promotion for Imagine, Inc.

Q: How did you get interested in the horror field?

A: In my case I believe it was Invaders From Mars. When I was five years old it scared the bejeesus out of me. I went on to watching network premieres of Outer Limits and The Twilight Zone.

Q: What have you been up to recently?

A: I've just seen my video production Drive In Madness edited down to a 38-minute hybrid version (with additional trailers not seen in the longer version) for Scimitar Video. This is in conjunction with Market Square Productions which is run by John Russo. I've been continually writing for Fangoria, covering the latest and greatest in independent pictures, mostly.

PHOTO: CORY GERYAK

Q: What are some of the titles you've been writing about?

A: Most recently Heartstopper, I'm scheduled to cover the Night of the Living Dead remake, Toxic Avenger II, and one that I'm very excited about that I hope gets more coverage is Luther the Geek. It was covered in Gorezone. I'll never forgive whoever it was over there that titled the article My Life as a Geek by Tim Ferrante.

That's pretty much it on the writing end. As far as projects go, I'm trying to keep the fires lit in the Imagine arena. I've got a lot of plans and hopes and dreams for some of the book projects and video projects. We'd like to keep the video projects going. We have an option, contracts are being hammered out now, for a Dark Shadows book. It would cover Dark Shadows the series and the two movies. We also are hoping to get a card series out of it. We were just recently talking with some connections regarding a ReAnimator set of cards. These are things that we hope will happen. Some are further along than others.

"Butchie's asleep, you should have no trouble with him. The first switch is the porch light. The one in the middle's for the living room, and this one will suck the face right off your skull. There's pizza in the fridge; we'll be home by eleven."

Tony Timpone

by Dennis Daniel

For over two years (since issue #63), Anthony Timpone has been the capable, candid and talented editor of the Number One Horror Magazine in the world, Fangoria. He has also edited its sister publication Gore Zone since its birth over a year ago. The best way to describe Tony is...he's a cool guy. Although he's well aware of the poor quality of most genre films and sequels these days, Tony remains forever optimistic about the genre's future. He really understands his readers and always tries to give them what they want. In a genre world full of competitive publications, Fangoria and Gore Zone remain the primary source for the real scoop in the horror world, thanks to Tony's excellent handling of his editorship and the fine quality of writers he keeps busy. (Examples include: Chas. Balun, Tim Ferrante, Stan Wiater, Philip Nutman and the amazing Bill Warren.)

Rest assured, horror lovers, with Tony at the helm good old Fango and Gore Zone will remain at the forefront, providing us with all the goo that's fit to print.

PHOTO: PAT PETRIC

D: What film projects can we look forward to hearing about this fall in Fango and Gore Zone?

T: Well, this fall we'll be covering Texas Chainsaw Massacre III, which was written by a good friend, Dave Skall. It's supposed to really kick ass. The only returning character is Leatherface. From my understanding, it's really scary.

D: It's not a comedy?

T: No. I think it will definitely have ratings problems.

D: Have you seen the script?

T: No, but I took Dave out to dinner when I was in L.A. and he told me the story. It sounded real good. It will be coming out in November from New Line Cinema. We'll also be covering Clive Barker's Nightbreed in both magazines. Fango will feature our set visit by Phil Nutman. Gore Zone will feature a behind the scenes report by splatter punks Skip and Spector. They play cameos in the movie as monster victims.

D: Did you talk to David Cronenberg?

T: Yes, we interviewed him. We also spoke with Doug Bradley. We'll also be covering other sequels like The Gate II, plus continuing coverage of Friday The Thirteenth Part Eight and Nightmare On Elm Street Part Five. The issue on sale Halloween will be our Halloween Part Five cover story, with Donald Pleasence. There'll be coverage of Bride Of The Reanimator.

D: That's going to happen, huh?

T: Yep. Brain Yunza is directing it. Also the new Stuart Gordon movie The Pit And The Pendulum.

D: By the way, are they going to bring back the original cast of Reanimator?

T: Most of them. Dr. Hill is even back.

D: Wow. I guess they saved pieces of his brain off the wall.

T: (Laughs) This fall we'll also be covering the TV Horror/Monster shows like Friday The Thirteenth, Monsters, Freddy's Nightmares, Tales From The Crypt.

D: Any interesting interviews?

T: We have a Pam Grier interview coming up. Also a set visit to Class Of 1999, the sequel to Class Of 1984, directed by Mark Lester. We'll have coverage of Society. New interviews with Tom Savini. Coverage of a vampire western film called Sundown starring Bruce Campbell.

D: What ever happened to that science fiction film he did with Walter Koening (Mr. Chekov from Star Trek)?

T: That was supposed to come out in the Spring. I'm not holding my breath for it. That production company just bombed with Red Scorpion. I can't imagine that film coming out real soon. It's real tough for independents to get a film out right now. There's too much competition. This summer had too many blockbuster films. They'll probably hold off till late fall or early 1990.

D: Tony, do you find it hard to be objective about a lot of these films? It's obviously your job to cover them, but many of them turn out to be awful. Does that bother you?

T: I do draw the line somewhere. I can usually tell, just from cover art, whether the film really looks worthwhile or not. I'm usually right. We try to cover most horror movies, but the real low budget, direct to video stuff, we don't cover each and every one. Just the ones that look unique. We try to be picky but there is a lot out there and we try to give everyone a little coverage.

D: What's your answer to critics that say Fangoria is just a glorified press release for films coming out?

T: I disagree with that 100%! Writers like Chas. Balun are very critical when they do a set visit. Our writers tell it like it is. If they see through somebody's boasts about a film, they try to bring them down to earth a bit. We don't see these films before they come out so we base our articles on set visits, photos and a lot of intuition. If we can smell a dog, we try to point it out. For the most part, we think it's fair to let the reader make up his own mind. What we don't like, someone else may love! It's really unfair of us to make judgement calls, unless we can really tell the film will be a stinker!

D: What are your feelings about the way the genre is going right now?

T: I think sequelitis is getting out of hand! When they start making sequels to bad movies that weren't really successful to begin with, you gotta shake your head and wonder! Films like Sleepaway Camp II, C.H.U.D. II, Return Of Swamp Thing...these are unnecessary! There are a lot of good horror books that haven't been adapted to the screen yet that are just screaming to be made into films! There are many fine horror authors that deserve a chance to create original screenplays that contain stories that haven't been done before, instead of just movies with roman numerals on them. At least, if the sequels are successful it will give producers the impetus to try other horror concepts for film.

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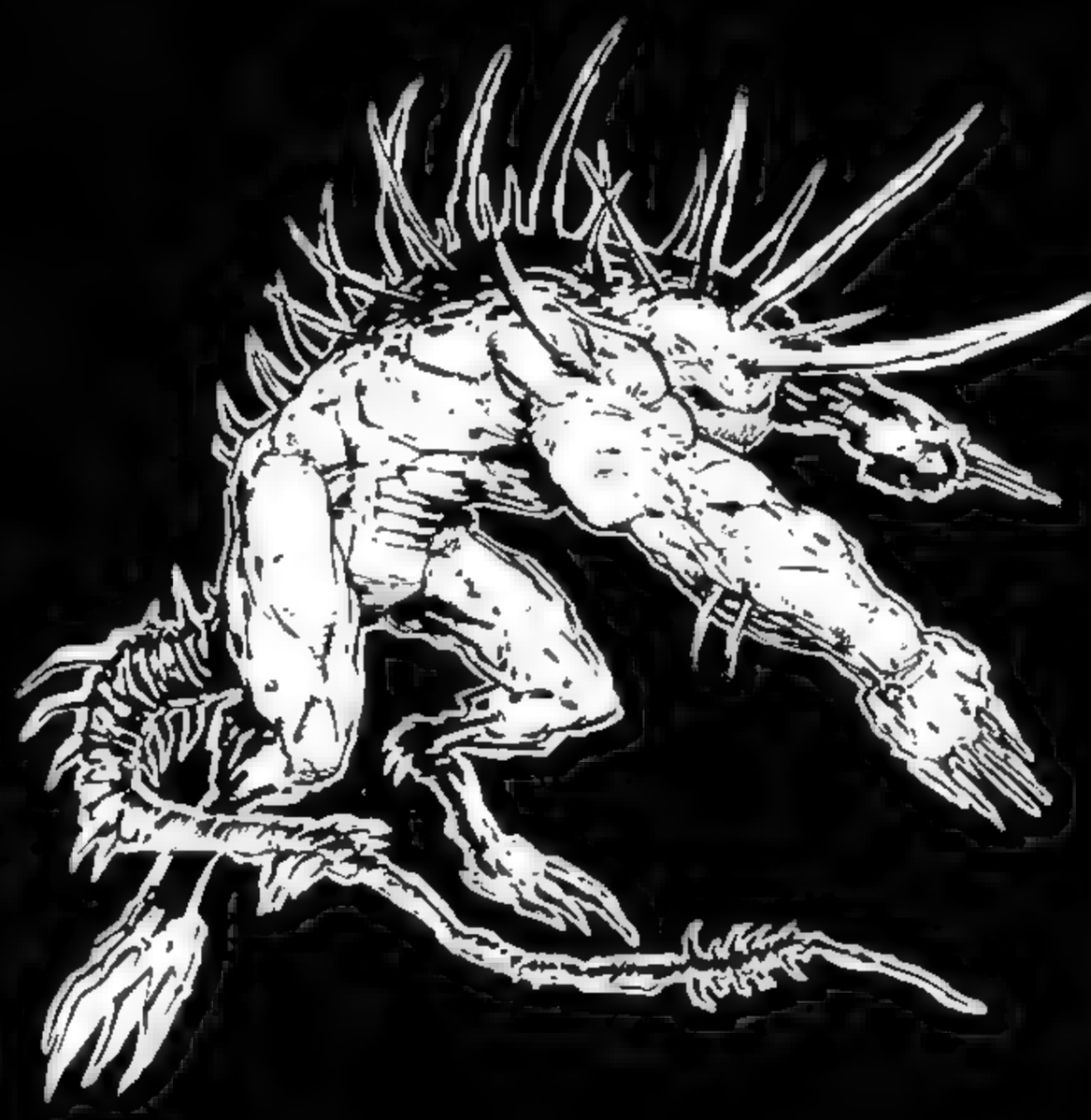

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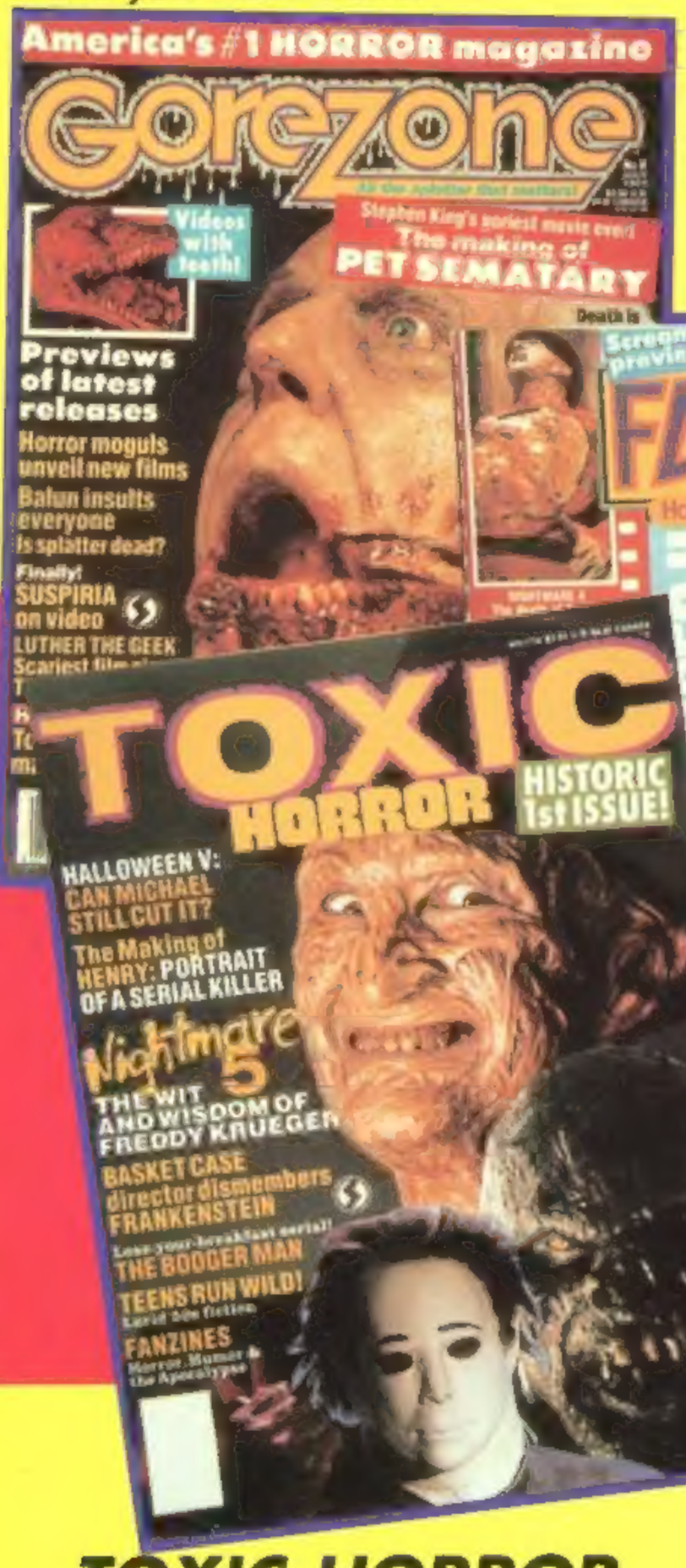

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